



THE OFFICIAL ORGAN OF THE B.B.C.

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EVERY FRIDAY.

Two Pence.

OFFICIAL PROGRAMMES OF THE BRITISH BROADCASTING COMPANY.

For the Week Commencing
SUNDAY, MARCH 2nd.

LONDON	CARDIFF
ABERDEEN	GLASGOW
BIRMINGHAM	MANCHESTER
BOURNEMOUTH	NEWCASTLE
SHEFFIELD (Relay)	

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Wireless and Music.

By J. C. W. REITH, Managing Director of the B.B.C.

A GREAT many men, when asked if they are musical, hasten to deny it: some do so almost as if the question imputed a deformity, or a bad habit. Perhaps it is because they are afraid they may later be asked to sing or to play some hopeless accompaniment for someone else. And yet one finds that most men sing in their bath, most women hum at their work, most boys whistle in the street. All men find that music has charms, and the human being in whom the sense of rhythm and the charm of sound is lacking is almost a monstrosity.

Music is the common property and common enjoyment of man. It is one of his rare delights; one of the chief means for the humanizing and uplift of the species. The lower animals usually dislike it. Dogs howl at it. Cats become restive and protest. True, cats have a music of their own, but not of an elevating kind, though often heard on elevated spots. Caterwauling elevates nothing but boots and water-jugs.

Music is a kind of Esperanto, a universal language. Britablers who cannot understand a word of French or German or Italian or Russian can yet revel in the music composed by these nationals. Foreign languages need to be translated, foreign music does not: indeed, to the average musical being there is no foreign music. Music ignores the barriers of race and language that divide mankind: it speaks so as to go direct to the understanding and the heart.

I like to think that wireless, as with music, is supra-national, a word coined, I believe, by Lord Cecil to indicate that which is above not only nationality, but something more even than international. Like music, wireless ignores the puny barriers which estrange mankind. It overleaps or passes through mountain ranges, and takes whole continents in its stride. Not only is space annihilated, but ideas of time vanish.

It is, therefore, fitting that wireless should be the medium for the transmission of music, especially when it is from nation to nation. Each of the two is by itself a kind of vehicle for international understanding. But when they are joined, when the burden of wireless from one country to another is melody, the result should be harmony indeed. The part which wireless will play in drawing scattered people together is, perhaps, not yet fully understood.

We have heard statements to the effect that broadcasting is harming the musical profession. Most of us here are lovers of music, and as such we should immensely regret any harm of the kind indicated. Even if it were actually proved, we could not exclude music from our programmes, but apart from this, we are all convinced that not only is the objection without foundation, but that, on the contrary, the broadcasting of music is doing a great deal to bring a taste for music into quarters hitherto unreached.

From the days when King Saul threw a javelin at his young harpist, and missed, there have been multitudes in every country who were bored by "high-class" music, although there is also music of a very high standard which appeals to all. I believe there is a reason. The man in the street thinks he is not musical, because he is bored by certain concerts. What he thinks he wants is a tune that he can hum: "Something like this," he says, and then he hums the latest jazz craze. Now there is a tune in all music, even the most classical, but it may take a bit of training, or, if you like, familiarity with the piece to catch it. If this same man in the street hears a good piece, often enough he will begin to like it, perhaps in spite of himself.

(Continued overleaf in column 3.)

Lady Anne's Secret Song.

The Story of "Auld Robin Gray." By A. B. Cooper.

AMONG "one-poem poets" Lady Anne Lindsay must find an honoured place by virtue of her fine ballad, "Auld Robin Gray." She wrote it in her twenty-first year, and thereafter, with the exception of a continuation of the ballad, intended to give it a "happy ending," she is not known to have written any other verse.

When Lady Anne, who was then known by her married name of Lady Anne Barnard, had reached the age of seventy-three, Scott's

London, had considered the authorship of "Auld Robin Gray" a secret, except to the members of her own family.

Captain Basil Hall, a literary contemporary of Scott, says in his journal, referring to a visit he paid to Scott: "In the course of our walk, Scott entertained us much by an account of the origin of the beautiful song: 'Auld Robin Gray.' It was written," he said, "by Lady Anne Lindsay, now Lady Anne Barnard. She happened to be at a house where she met Miss Ruth Johnstone, a well-known person, who played the air, and accompanied it by words of no great delicacy, whatever their antiquity might be; and Lady Anne, lamenting that no better words should belong to such a melody, immediately set to work, and composed this very pathetic story."

"Steal the Cow!"

As there was some doubt about the authorship, however, Scott wrote to Lady Anne, to know the truth, and her letter to him, which Lockhart quotes in his "Life," is one of the most charming of its kind in literature:

"Robin Gray, so called from its being the name of the old herd at Balcarres, was born soon after the close of the year 1771. My sister Margaret had married and accompanied her husband to London; I was melancholy, and endeavoured to amuse myself by attempting a few poetical trifles. There was an ancient Scotch melody, of which I was passionately fond. . . . I longed to . . . give to its plaintive tones some little history of virtuous distress in humble life, such as might suit it."

"While attempting to effect this in my closet, I called to my little sister, now Lady Hartwick, who was the only person near me: 'I have been writing a ballad, my dear; I am oppressing my heroine with many misfortunes. I have already sent her Jamie to sea—and broken her father's arm—and made her mother fall sick—and given her Auld Robin Gray for a lover; but I wish to load her with a fifth sorrow within the four lines, poor thing! Help me to one.'

"'Steal the cow, sister Anne,' said the little Elizabeth. The cow was immediately lifted by me, and the song completed."

When the sheep are in the fold, and the
kye come hame,
And a' the weary world to rest is gane,
The wae of my heart fa' in show'ers frae
my e'e,
Unken'd by my gudeman, who sleeps
sound by me.

Young Jamie lo'd me weel, and he
sought me for his bride;
But saving an crown-piece, he'd naething
else beside.
To make the crown a pound, my Jamie
goed to sea;
And the crown and the pound, O they
were baith for me!

He hadna been gane a twelvemonth and
a day,
My father brak his arm, ane cow was
stolen away;
My mother she fell sick—my Jamie was
at sea—
And Auld Robin Gray came a-courting
me.

My father argued sair—my mother didna
speak,
But she look'd in my face till my heart
was like to break;
They gied him my hand, but my heart
was in the sea;
And so Auld Robin Gray, he was gudeman
to me.

I hadna been his wife, a week but only
four,
When incurfu' as I sat on the stane at
my door,
I saw Jamie's ghaist—I couldna think it
he,
Till he said, "I'm come hame, my love,
to marry thee!"

O sair, sair did we meet, and mickle say
of a',
As kiss we took, ane mair—I bad him
gang awa',
I wish that I were dead, but I'm no like
to do;
For O, I am but young to cry, Wae is
me!

"Pirate" was published, in the year 1824. If my readers will take down their copy of this volume of the Waverley Novels, and will turn to Chapter XXVI, they will find that it opens like this:—

"No longer she wept—her tears were a' spent—
Despair it was come, and she thought it
content;
She thought it content, but her cheek it grew
pale,
And she droop'd, like a lily broke down by the
hail."

Continuation of Auld Robin Gray.

The condition of Minna much resembled that of the village heroine in Lady Anne Lindsay's beautiful ballad.

That verse-heading and opening to a chapter of the newest Waverley Novel made literary history. Scott was still "the Great Unknown," but he was not the only "unknown." Up to that moment this great lady, who moved in the highest society and had long resided in

Wireless and Music.

(Continued from the previous page.)

This is where wireless comes in to help him. It gives him, night after night, a large variety of pieces from among the world's best composers. With a little advice or a little judgment he can train himself in the enjoyment and appreciation of the particular kind of music which appeals to him. The natural result will be that he will gradually come to have favourite pieces and songs and kinds of music, and will be readier than ever before to take the opportunity of attending concerts where his favourites are to be heard, and where he will also have the companionship of large audiences.

Music is not like a funny story—once heard, never the same again. On the contrary, the oftener one hears the best music, the more it grows on one. We say that by popularizing good music, wireless is doing an important service to the musical world, and one which an increasing number in the profession are glad to acknowledge.

The experiments which we are about to make with a high-powered station—ten to fifteen times more powerful than existing British Stations—on a wave-length of 1,600 metres seem to have caused some anxiety to owners of crystal sets. We assure them, however, that the facilities and service which they at present obtain from our existing stations will not in any way be interfered with. The object of the scheme is to devise a means of sending wireless cheaply to the homes of thousands who, at present, cannot be served by the company.

If the experiments are successful and the station is created, crystal set users with really satisfactory apparatus in Gloucester, Cheltenham, Bath, Salisbury, Winchester, Swindon, Oxford, Warwick, Rugby, Coventry, Northampton, Peterborough, Huntingdon, Cambridge, Norwich, Ipswich, Colchester, Canterbury, Guildford, Reading, Basingstoke, and the whole of the Eastern and Southern coastal towns from Hunstanton, in Norfolk, to Bournemouth, in Hampshire, will be able to receive broadcast programmes. At the present time, it would be financially impossible to serve all these "dead areas" by a system of local relay stations.



"This modern music is too advanced for me, John."

Readers' Humour.

Funny Stories Told by Listeners.

IN recent issues of *The Radio Times* readers were asked to send accounts of funny things they had seen and heard in connection with wireless. This week we print a further selection, for which payment will be made:

One evening, while we were listening, it was announced that "in two minutes the Mayfair singers will sing 'Down in a Flowery Vale,' 'A Ballad when at Sea,' 'Tom, the Piper's Son,' and 'Sweet and Low.'"

A relation, who was listening for the first time, turned to me and exclaimed: "How very clever these wireless people must be if they can sing all those songs in two minutes!"—C. ALLAN, West Ealing.

Her Idea.

I was recently at the house of a friend, who had invited an elderly aunt to listen for the first time in her life. We were all comfortably seated round, when the music began to get very faint. This greatly annoyed my friend—especially on this auspicious occasion—and he irritably remarked: "Just look at that! The juke is running out!"

To which his aunt exclaimed: "Dear me! It'll ruin this beautiful carpet!"—W. T. FARRARY, Croydon.

An acquaintance came to listen and asked about the names of the various parts of the set, after his curiosity had been satisfied on numerous points, he said, "Now what I want to see is the wave-length; which is that?"—J. E. QUAY, Croft, near Leicester.

"Hearing the King."

A small boy recently had his first experience of listening while on a visit to his uncle. At "close down" time, his aunt had the 'phones on, but took them off just as the National Anthem was about to be played.

"Come on, sonny," she said, "and hear 'the King.'"

"What is he going to do?" asked the youngster in surprise.—H. B. WARD, Brentwood.

A friend who came to see me while I was readjusting my aerial noticed that the wire had a pronounced shape.

"Wouldn't the waves slip along the wire better," he said, "if you were to give it a good greasing?"—H. JONES, Sherburn Hill, Durham.

Not "Switched On."

An old lady relation of mine has recently become a wireless enthusiast. I had assembled my set and everything was finally adjusted; but the result was not satisfactory and I gave vent to some expressions of impatience.

"But you only took out your licence yesterday, didn't you?" she enquired.

"Yes," I answered.

"Well, then, don't be so impatient," she said, "Perhaps it has not had time to get through and they have not switched you on yet."—H. HOLLOWAY, Warrington.

The other day it was announced from Manchester Station that Miss Rachel Hunt would sing "My Heart is Weary," by George Thomas.

After the song, a little listener remarked "But she didn't say why she had gored poor Thomas!"—R. B. BRIDGES, Oxenholme.

A WIRELESS DANCE.

The members of the Port Sunlight Radio Club, who possess a multivalve receiving set using eight valves, held an experimental dance recently. The music was provided through the air by the Manchester Broadcasting Station and transmitted to a series of loud speakers fixed in a central position in one of the halls of the Staff Training College at Port Sunlight. The music came through with wonderful clearness, and was of ample volume to fill the hall.

Official News and Views.

Gossip About the B.B.C.

THE PRINCE OF WALES is to broadcast from 2LO on the 18th March at 9.0 p.m. This news will be greeted with pleasure by all listeners. It will not be the first occasion that some listeners will have heard a broadcast speech by the Prince, as in the early days of broadcasting he took an interest in its development, and broadcast a message on behalf of the Boy Scouts Movement. Last year, too, the speech which he delivered in the Birmingham Town Hall was also broadcast. On this occasion, however, his speech will be relayed to all stations, and, without doubt, the audience who will hear his voice will be the largest he has ever addressed. He will speak upon the British Empire Exhibition, and will be followed by a member of the Board of Directors of the Exhibition.

New Relay Stations.

The erection of the new Relay Station at Plymouth is proceeding satisfactorily, and the engineers hope to be testing it in the early days of March. Arrangements are proceeding with regard to the proposed new stations at Edinburgh, Liverpool, Rawdon, and Hull. During the coming week the Assistant Chief Engineer anticipates visiting Belfast for the purpose of choosing the site for the new station to be erected there. This Belfast Station will not be a relay, but will be a main Station of the Company, in the same way as the other British main stations are. Further details of this station will be announced at an early date.

A talk which should arouse great interest among all listeners is to be given on the 17th March at 4 p.m. Dr. J. A. Fleming, F.R.S., the inventor of the valve, will talk on "Wireless for the Deaf."

Manchester's Great Success.

The special concert given in the Free Trade Hall, Manchester, on the 15th inst., by the 2ZY Opera Company, augmented by the Becham Operatic Chorus, and the 2ZY Symphony Orchestra, proved a remarkable success. It was given in aid of the Summer Camp for Poor Boys, Birkdale, and realised over £300 for their funds. The hall was packed to its utmost capacity, over 3,000 paying for admission. So great was the enthusiasm to attend this concert that those who failed to procure admission tried to rush the doors!

In Charge at Plymouth.

Mr. C. S. Gode has been appointed to take charge of the Plymouth Relay Station. During the war he controlled responsible wireless stations, including the famous wireless listening posts in "Hill 60." He was also O.C. Wireless R.A.F., Bakuriza, Archangel, and controlled the furthest north British W.T. Station during the War.

The transmitter of the new Relay Station will be 100 watt choke control, mounted all on one panel except for the 2,000 volt generator, which will be separate. The generator will be run off the electric power mains and the connections of the set will be of the usual type, special precautions being taken to avoid distortion. The aerial will consist of the usual cage type aerial, suspended from a chimney or between two 40ft. masts.

The studio will be either in the same building as the transmitter, or in a separate building. In the latter case, the two will be connected by land lines and the studio will be used for local

Children's Hour, and for local concerts once a week. In a room next door to the studio will be the amplifier for use with the microphone for the local concerts. The Post Office lines from the parent station will pass to the studio and from thence to the transmitting station for re-radiation. The studio itself will be draped in the usual manner, and adjoining there will be a waiting-room for artistes and an office for the Station Director.

At present, the estimated range for the 100 watt Relay Station is about five miles for a crystal set and eight miles for a single valve set, using a good aerial, this giving good signals in head telephones. The wave-length will be between 300 and 350 metres.

"The Magic Carpet."

On Wednesday evening, March 14th, the first of a weekly series of Travel Talks, under the general title, "The Magic Carpet," will be broadcast from the Cardiff Station. One country or people will form the subject of each Talk, which will occupy one hour, in four periods of fifteen minutes each. There will be interludes of music, appropriate, as nearly as possible, to the particular country. In certain cases native instruments and music are available. The Talks will be essentially popular in character.

Distinguished Travellers.

The co-operation of some of the most distinguished British travellers and speakers has been secured for the series, and includes: *Czech* (Joseph McCabe); *Australia* (Captain Donald Maclellan, C.F.E.); *Poland* (Prof. B. J. Wilken Hart, M.A., Oxon., F.R.G.S.); *Holland* (Fred W. Gill, F.R.G.S.); *Mesopotamia* (Canon J. E. Parfit, M.A., Oxon.); *Czech-Slovakia* (J. Frederick Green); *Mexico* (Lieut.-Colonel W. J. P. Benson, O.B.E.); *Portugal* (Joseph Bart, F.R.G.S.); *India* (Lieut.-Colonel S. H. Hingley); *Greece* (Ralph Darlington, F.R.G.S.); *Japan* (Prof. Wilken Hart); *British North Borneo* (Major Owen Rutter, F.R.G.S.).

The series will be inaugurated by Major A. Corbett-Smith, R.A., the Cardiff Station Director, by a Talk on China.

Mr. John Ireland, one of the best-known of living British Composers, is to play some of his own pianoforte compositions at 2LO on the 13th March. This will be during the second of the Hours with Living British Composers broadcast from the London Station.

The Life Boat Centenary.

In honour of the Centenary of the National Life Boat Institute, the 2LO Wireless Orchestra are to give a light nautical programme on the evening of March 4th. Among the items in the programme are the famous "Songs of the Sea," by Stanford. These will be sung by Mr. Andrew Shanks, with chorus and orchestra. At 9.15 p.m., Sir Godfrey Baring, Bart., J.P., D.L., Chairman of the National Life Boat Institution, will give a talk on "A Hundred Years of Life Boat Work."

On Friday of this week, the second of a series of Symphony Concerts given at the Central Hall, Westminster, by the B.B.C. will be broadcast to all stations. On this occasion Sir London Ronald will conduct the Royal Albert Hall Orchestra, and the programme will include Sir Edward Elgar's famous "No. 2 Symphony." The full programme with Mr. Scholes' description of the music will be found on page 377 of this issue.

PEOPLE IN THE PROGRAMMES—GOSSIP ABOUT ARTISTES & OTHERS

A Surprise for the Cronies.



MISS WINIFRED FISHER.

MISS WINIFRED Fisher, who has been singing at London Station, sends me an account of an embarrassing experience that befell her not long ago. "I was a slob at the corn exchange in a small town," she says, "and on making my way, I was directed to go up a certain little opening between some shops and to enter the first door on my right, which would lead me straight into the artists' room."

"I did as I was told, but imagine my consternation when, on opening the door, I was precipitated down some steep steps right into the arms of the potman of the local inn! I shall never forget the expressions on the faces of the old men on the other side of the bar as they stopped spellbound at my entrance with their tankards in their hands."

Damped His Ardour.

TO give a private violin recital before Kreisler must be a trying experience, as anyone will admit; but Mr. D. P. McCallum, who did this recently, was quite at home throughout, and emerged from the ordeal with flying colours.

Mr. McCallum broadcasts from Glasgow, and his solo playing is much appreciated by listeners.

A good story that Mr. McCallum tells is the following. An amateur composer for the violin played his latest composition to an irascible professor of music.

"Don't you think that that is a really good melody?" he asked when he had finished.

"Yes. It always was!" replied the professor, with a grunt.

Wireless to Change the World.



MR. W. F. BLETCHER.

AN authority on Spain and the Spaniards is Mr. W. F. Bletcher, whose Spanish talks broadcast from Manchester are so popular. "I believe," he told me the other day, "that wireless telephony is destined to prove a stupendous unifying spiritual force which will change the whole moral outlook of the civilized world. As an example of its power for good, I may mention that a few sympathetic remarks at the end of one of my 'talks' led to a Spanish press notice of three columns, which must have created good feeling towards this country in the breasts of thousands of Spanish people."

"To Let the Music In."

THAT there is still a great deal of ignorance concerning wireless is evidenced of the following conversation between two men that Mr. Bletcher heard in a cinema the other day.

Said one: "No, there is no need to have poles with wires fastened to them. You can hear just the same if you have a bed mattress for an aerial."

"That's wonderful!" exclaimed the other. "But of course, you'd have to open the window wide to let the music come in, wouldn't you?"

"Yes, of course," replied the first speaker. "And that's the worst of it in the winter time."

Managing Two Thousand Concerts.



MR. FREDERIC LAKE.

AN important item on the London programme is the "Church Quartet," which is on the permanent list for Sunday work, broadcasting both sacred and secular items. It was organized by Mr. Frederic Lake, the tenor, who himself sings at A.O. Mr. Lake began his career as a singer in the choir at H.M. Chapel Royal. Later, he studied at the Guildhall School of Music, where he succeeded in winning the Tenor Prize.

During the war he went to France as manager and vocalist for Miss Lena Ashwell's concert parties, giving over 2,000 concerts, and continuing his work there until some time after the armistice.

An Improvisation.

MR. LAKE tells a good story concerning a famous pianist who had been entertaining his guests by playing to them. When he had finished one item, a gushing youth approached him.

"What a beautiful piece of music!" he exclaimed. "Please tell me the name of it."

"That," replied the pianist, proudly, "was an improvisation."

"Ah, of course," said the youth. "An old favourite of mine, but, do you know, for the moment I had quite forgotten its name!"

Acting at Five.

MISS MARJORIE BURNSIDE, who, besides singing on several occasions at Bournemouth, also conducts the Women's Hour every day, has been publicly acting and singing since the age of five.

At the age of thirteen, she was specially engaged to understudy the part of Cupid in *Orpheus in the Underground*, and played the part on several occasions. The late Paul Robeson wrote a special number for her for the Christmas production of *Miss Hook of Holland*, at the Prince of Wales's Theatre.

"Atishoo!"

IN later years, Miss Burnside has played in many well-known successes, and relates the following amusing incident which happened while he was touring South Africa, playing Miss Lily Brayton's part of *Zahra-al-Kulub* in *Chu Chin Chou*.

In the cave scene *Zahra* is discovered by Nur-al-Huda gagged and chained to a rock. In the dim half light the whole scene was usually most impressive, but one night Miss Burnside had a mad desire to sneeze and after desperate attempts to suppress it, Nature won, and with a tremendous "atishoo!" came a convulsive heaving of "the massive rock-piece" to which she was chained.

To add to her discomfiture, a tiny voice piped out from the stalls: "Mumma, is that the Strong Lady?"

SOME WIRELESS DEFINITIONS.

THE extent to which wireless is invading the schools is shown by the following amusing definitions written in the school magazine by an East Ham Technical College boy:

Loud speaker—Father when the rates go up.

The receiver—The rent collector.

Lead-in—Policeman with thief.

Earth—What the golfer hits instead of the ball.

From As Bull's Eye.



MISS MARGARET STEWART.

A SINGER who is much in request at Glasgow Station is Miss Margaret E. Stewart. She possesses a soprano voice of rare quality, and she is noted for her clear diction. Miss Stewart told me a good story the other day about a little boy who had been given an air gun for a present. He called at the house of a neighbour and, on the door being opened, he asked:

"Please, Miss Brown, is your cat in?"

Miss Brown eyed him suspiciously, and then had a good look at his gun, and replied: "Yes, the cat is in. What do you want with it?"

"Please," replied the young hopeful, "I want my dart!"

Very Cautious.

MR. JACK NEILL, the comedian, who is well-known at Glasgow Station, tells me of a curious experience he once had in a little village in Scotland, where he had gone to fulfil an engagement. He woke up in the night at his "diggings," and was astonished to see four memorial globes, such as are used in churchyards, on the top of a chest near the bedside.

"Next morning," he says, "I asked the landlady if she had had a bereavement in the household, as she had so many floral tributes upstairs."

"Bereavement?" she echoed. "We've had no bereavement in this house for twenty-five years; but we take those memorial globes in every night off the graves for fear they should get stolen!"

"Gone To Earth."



MISS MARGARET SKAKLE.

MISS MARGARET SKAKLE, soprano, who broadcasts from Aberdeen, is well known in musical circles in the North, and, apart from her work as a wireless artist, she has appeared at numerous concerts with success. Miss Skakle has a good fund of stories about listeners, and the other day she related to me the following. A man was trying to get the Savoy Orphans on his receiving set, but in vain. His little son noticed that he was troubled and asked what was the matter.

"The whole thing has gone to earth," was the reply.

"Oh, duddy," exclaimed the little fellow, "then all the worms will be dancing!"

ANOTHER RADIO WORD WANTED.

WHAT shall we call our artistes who speak and sing in broadcast play or opera? From the old days of mime, we have the word "mummers"—in fact, we still occasionally call stage people by this old name, although it is quite inapplicable.

Then from out the gradually increasing pile of mummers' ashes, the actor, bombastic and grandiloquent, arises like a super Phoenix (and nearly as unreal), often, regrettably, "full of sound and fury, signifying nothing."

We cannot call wireless artistes "actors," "mummers," or even "players." The first suggests silence, and the second and third, action.

What shall we call them?

Radio to Cheapen Food.

The Board of Agriculture and the B.B.C.

THE recommendations of the Linlithgow Committee that broadcasting should be utilized in order to convey information regarding crops and market prices to farmers has created a great deal of interest, particularly in the country. The B.B.C. have indicated to the Board of Agriculture that they are willing to co-operate in any way possible in carrying out the recommendations of the Linlithgow Committee.

A surprising number of farmers listen to the B.B.C. programmes, and they follow with great interest the weather reports. It has been brought to the notice of the B.B.C. that more than once a farmer has saved his entire harvest because of the timely hint in the change of the weather over the broadcast.

Of Advantage to Women.

The question has been raised, why not broadcast prices regarding food commodities for the benefit of everyone, and not for the farmers only? This would be of immense advantage to the women of the country, it is said, who would know exactly what they ought to pay for the necessities of life.

The question raised is whether the housewife would secure cheaper prices by knowing, by means of wireless, the day-to-day conditions of the markets. It seems difficult properly to answer the question, as there are so many influences affecting the prices of commodities before they are announced by the shopkeeper. Difficulties of transportation affect the shop prices of commodities in many areas, and the market price may be one thing, but the same commodity sold in different parts of the country

may be different, owing to varying local conditions, or probably different transport costs.

As a matter of fact, in the course of a recent debate on what women want in their broadcasting hour, the suggestion was made by one of the speakers that women would be keenly interested in the current prices of household commodities. The correspondence which was subsequently received by the B.B.C. on this subject indicated that women did not wish to hear by wireless anything that reminded them too much of home.

A Committee to be Appointed.

Chambers of Commerce throughout the country have been interested in the subject of commercial broadcasting, however, and the Executive Council of the Association of British Chambers of Commerce has decided to appoint a sub-committee in connection with any question that may arise over the broadcasting of commercial information in the future and to get in touch with the B.B.C. on the subject.

The agreement between the Postmaster-General and the B.B.C. makes provision for broadcasting approved commercial information, subject to such conditions as he may prescribe.

There is no reason, whatever, why at special times throughout the day commercial bulletins should not be broadcast. If a beginning is made with the farmers, and it is found satisfactory, it will follow almost inevitably that a great many other business interests will require similar facilities for disseminating immediate information about important facts and figures of the day, but this will be in addition to the ordinary broadcasting.

Wireless in Distant Islands.

London Programmes for South Sea Natives.

THE fact that an attempt is to be made by a scientific expedition, which sails from England at the end of this month, to pick up London programmes and transmit them to the South Sea Islanders is a reminder that wireless should, in the near future, play an important part in brightening the lives of white people cut off from the world on lonely outposts of Empire.

The introduction of wireless to Tristan d'Acunha, the tiny islet in the South Atlantic which is the loneliest inhabited British possession, would be a boon which, without doubt, would send the islanders delirious with joy. There are 140 people on the island, most of whom are descendants of the original inhabitants—a certain Corporal William Glass and his family and two private British soldiers, who, when the British troops who had originally occupied the island were withdrawn in 1817, elected to remain.

To Guard Napoleon.

Britain occupied the island to guard against the possibility of an expedition setting out therefrom to rescue Napoleon from St. Helena, which is 1,500 miles away! Two Hindu women went to Tristan from St. Helena and were married to the two privates. There have since been many intermarriages, but various shipwrecked mariners have also married and settled there. Although mostly ignorant, the islanders speak and understand English, which, as they are British subjects, is their native tongue, so that they would have no difficulty in understanding.

If radio could be transmitted to another

lonely isle, Home Island—one of the Coon group in the Indian Ocean—it would surely have the strangest audience in the world. The island is "run" by a man named Charles Ross, who rules over a population, who like himself, are of mixed Scottish and Malay descent. The present Governor's grandfather, Charles Ross, was a Scottish privateer who made the island his home and married a Malay woman. The island, which is really a British possession, is technically leased to the Governor, who makes the laws, one of which is that any native who leaves the island is never allowed to return. Unlike the people on Tristan, the Home Islanders do not seek intercourse with the outer world—visitors are not especially welcomed and have to get special permission to land.

Mysterious Images.

Another lonely island which has yet to learn of the joys—and sorrows!—of radio is mysterious Easter Island, in the Southern Pacific, which is inhabited by two white men and about 300 natives. Mystery centres round the island on account of the strange stone images of human beings, some of which reach the height of seventy feet. The origin of these monuments has completely baffled science.

Coming much nearer home, another islet which would appreciate the advantages of wireless is St. Kilda, in the outer Hebrides, as Mr. Reith mentioned last week.

To bring the outer world on the magic wings of wireless to all these far-flung outposts of civilization would be not one of the least of the many wonders that have been worked by the invention of radio.

R. M. M.

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W. ENGEL BERGER.

SONG.

"SOMEDAY IN SOME-
BODY'S EYES."

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AS THE RADIO TIMES goes to press many days in advance of the date of publication, it sometimes happens that the B.B.C. finds it necessary to make alterations or additions to programmes, etc., after THE RADIO TIMES has finally gone to press.

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Sunday's Scottish Programmes.

The Orchestral Music Described by Percy A. Scholes.

GLASGOW.

The programme includes the OVERTURE TO "THE MASTERSINGERS"—Wagner's one Comedy Opera, and one of the happiest and most tuneful works ever written.

The Overture is constructed out of passages from the succeeding opera, and they are:—

I.—The noble *Mastersingers* theme—weighted with the sense of high tradition and admitted authority (Full Orchestra with plenty of Brass).

II.—The tender *Dawning Love* theme, representing the growing attraction of Eva and Walter for one another. This is a more expressive theme, lasting but a few seconds (it appears first in Flute, then in Oboe, then in Flute again, and then in Clarinet). Some Violin notes, running downwards, then lead into—

III.—The march-like and dignified *Banner of the Guild* theme (Brass). A fairly lengthy passage, made largely out of previous material, fellows, and at last we hear—

IV.—The broad, emotional *Love Confessed* theme, beautifully developed by the Violins. Then comes—

V.—The *Impatience of Walter* theme, which is almost a continuation of the preceding theme, and remains in the hands of the Violins, and—

VI.—The initial *Mastersingers* theme, put into quicker notes, and almost parodied, all in a happy spirit. This represents the *Mastersingers' Apparition*. It is given to the Wood Wind alone. Shortly we reach—

VII.—A wonderful combination of the *Mastersingers* theme (in the bass instruments), with the *Banner of the Guild* theme (in quicker notes than before, in Wood Wind, Second Violins, and Violas), with the *Love Confessed* theme (in slower notes than before, in the First Violins and Horns). Probably few people succeed in hearing these three themes at once, but obviously the composer meant us to do so.

Thus the piece works on to its stirring close. Some listeners may care to hear the Overture as observantly as possible, with this guide to it before them, so that on future occasions they may catch beauties which formerly they have missed.

(The titles given to the themes are not Wagner's, but give a description of his intention.)

ABERDEEN.

WEBER OVERTURE TO OBERON.

The opera, *Oberon*, was written for English performance, and the Overture was written almost at the last moment, in London.

The first performance was at Covent Garden on 12th April, 1826. How it succeeded, Weber told in a letter to his wife:—

My dear Lin—Thanks to God and to His all-powerful will, I obtained this evening the greatest success of my life. The emotion produced by such a triumph is more than I can describe. To God alone belongs the glory. When I entered the orchestra, the house, crammed to the roof, burst into a frenzy of applause. Hats and handkerchiefs were waved in the air. The overture had to be executed twice, as had also several pieces in the opera itself. At the end of the representation I was called on to the stage by the enthusiastic acclamations of the public; an honour which no composer had ever before obtained in England. All went excellently and everyone around me was happy.

On 4th June, still in London, Weber died. There is no suggestion in the Overture of its being the work of a dying man.

In the slow introduction (quite short) we hear:

(1) The Magic Horn of Oberon, the Fairy King.
(2) A light-handed passage (Flutes and Clarinets), suggesting the Fairies themselves.

(3) A March passage, and then a loud chord which ends the Introduction and ushers in the main body of the Overture.

(4) The pace now changes, and in a very rapid tempo we hear the *First Main Tune* of the Overture (quick and fiery). It is given to the First Violins, with chords by all the other instruments punctuating it. It is taken from a quartet in the opera "Over the Dark Blue Waters."

(5) Soon comes another call upon Oberon's Horn, followed by the light Fairy Music, and then the *Second Main Tune* (on the Clarinet)—the graceful "Mermaids' Song" of the opera.

(6) Immediately after this comes a beautiful Violin tune, taken from the well-known scene in the opera, "Ocean, Thou Mighty Monster."

All this constitutes the chief material of the Overture, and the rest of its course will now be clear to the listener. The piece is full of fairy romances and of the open-air spirit.

DVORAK—"NEW WORLD" SYMPHONY.

Dvorak, the Czech-Bohemian composer, spent some time in America. He conceived the idea that a national style of American music might be founded upon the folk tunes of the Negroes, and this Symphony, the musical themes of which are influenced by plantation tunes, was one result. It was first performed in New York in 1893.

There are four "Movements":—

I. FIRST SLOW, THEN QUICK.

II. SLOW AND BROAD.

III. "Scherzo"—Very Quick.

IV. Quick and Fiery.

The whole Symphony is a delight, in its wealth of charming tunes and its piquant use of the various instruments of the orchestra.

SCHUBERT—THE "UNFINISHED" SYMPHONY.

Why it was never finished nobody knows, for the composer lived six years after completing what we are now about to hear, which consists of two Movements out of the intended four. In these two Movements musicians have one of their greatest treasures. Next to Beethoven's Fifth Symphony, Schubert's "Unfinished" is probably the most popular symphony in the world. The movements are as follows:—

I. MODERATELY QUICK.—After a few bars of mysterious introductory music, for Cellos and Double Basses alone, the *First Main Tune* enters, a rapid one, for Strings, with, soon after, a mournful strain added above, by Oboe and Clarinet together.

After a time we come to a few bars of *lik*, for Horns and Bassoons, and then the Cellos bring in the cheerful *Second Main Tune*.

Out of these two well-contrasted tunes the Movement is made.

II. GENTLY MOVING ALONG—NEITHER FAST NOR SLOW.—This is one of the most serene pieces ever written. After two bars of Introduction for Horns and Bassoon, with Double-basses (plucked) beneath them, we reach the *First Main Tune*, flowing beautifully off the bows of the Violins. After a time there comes a little *lik*, this time for Violin alone, and then the *Second Main Tune*, a slow one for Clarinet, with delicate ragtime (or syncopation) in the Strings beneath.

Out of these two beautiful tunes the Movement grows.

WIRELESS PROGRAMME—SUNDAY, March 2nd.

The letters "S.B." printed in italics in these programmes signify a Simultaneous Broadcast from the station mentioned.

LONDON.

- 5.0-5.5. ORGAN RECITAL.
The Concert Staff of
The National Institute for the Blind,
Great Portland Street, W.
At the Organ, L. STANTON JEFFERIES.
The Organ.
Toccata and Fugue in D Minor..... Bach
Toccata in G Major..... Stanford (24)
Prelude in D, Op. 10, No. 12..... Stanford (24)
CATHERINE AUSENBROOK (Contralto)
with Piano and Organ Accompaniment.
"The Wind in the Trees"..... Goring Thomas (4)
"Land of Hope and Glory"..... Elgar (3)
CHARLES LEGG (Tenor) with Organ.
"The Lost Chord" (by Special Request)..... Sullivan (4)
KEITH COLINGRITH (Soprano)
with Piano and Organ Accompaniment.
Airs from Concerts in E Minor..... Handel
DAVID JENKINS (Bass).
"Nimrod"..... Alcock
"Beloved, It is Mine"..... Alcock
DORRIS SPURDSON.
Library Reading.
The Organ.
Allergic-Bone Sonata (Ninth Fourth Prelude)..... Rabbie
Two Choral Preludes..... Percy (24)
1. "Mendelssohn"; 2. "Bacharach".
GEO. HILSON.
Catherine Aulsebrook.
"All Soul's Day"..... Large (4)
"Harvest"..... del Rio
Charles Legg (Tenor) with Organ.
"The Better Land"..... Coates
Keith Colingrith.
Large with Organ Accompaniment..... Handel
Gavotte in E Major..... Bach
Dorrie Jenkins.
"Is an Old-Fashioned Town"..... Squire
"Woman's Working Song"..... Pannofsky
The Organ.
Theme and Variations, Op. 44..... Elgar
Rhapsody from First Sonata..... Brumby
5.5.—Close down.
Announcer: I. S. Dodgson.

- 5.5-5.55.—CHILDREN'S CORNER. S.B. from Bournemouth.
5.55.—Hymn, "The King of Love My Shepherd Is" (A. and M. 197).
THE REV. J. SCOTT LIDGATT, M.A., D.D., of The Remonders Settlement, Aldershot.
Hymn, "Abide With Me" (A. and M. 171).
Aldershot, "God is a Spirit" (P. Stenhouse).
THE WIRELESS ORCHESTRA.
Overture, "Past and Present"..... Saffie
Rhapsody, Op. 51, No. 4..... Saffie
Valse from "The Sleeping Beauty"..... Tchaikovsky
DOROTHY COWPER (Soprano).
"One Morning Very Early"..... Sanderson (1)
"Yah"..... Kennedy Russell
THE BECKTON QUARTET.
"In Absence"..... Dudley Buck (1)
"Strike the Lute"..... Cooke (11)
Orchestra.
Two Movements from the "Italian Symphony"
1. The Pilgrims' March; 2. Moderate and moto.
Dorothy Cowper.
"If I Were the Man in the Moon"..... Howard Fisher (5)
"Villanelle"..... del Rio
5.55.—TUNE SIGNAL AND GENERAL NEWS BULLETIN. S.B. to all stations except Cardiff.
Local News and Weather Forecast.
Orchestra.
Selection, "La Bohème"..... Puccini
Turkish March..... Mendelssohn
The Vaughan Quartet.
"Pavane" (arranged for four voices and piano) Tosti (1)
"The Long Day Closes"..... Sullivan (11)
5.55.—Close down.
Announcer: C. A. Lewis.

BIRMINGHAM.

- 5.0-5.5.—STATION ORCHESTRA and REPERTORY COMPANY,
under the direction of JOSEPH LEWIS,
in a Performance of the Overture
"THE CREATION"
Händel.
EMILY BROOMFORD..... Soprano.
BERT AMMOR..... Tenor.
JAMES HOWELL..... Baritone.
5.5-5.55.—CHILDREN'S CORNER. S.B. from Bournemouth.
5.55.—STATION REPERTORY CHOE.
Hymn, "On in Danger, On in Vain" (A. and M. 191).
Aldershot, "Hymn of the Heartland"..... Sullivan (4)
THE REV. E. LEACH, M.A., of Oswald's Church,
Small Heath, Religious Address.
ALICE VAUGHAN (Soprano).
"But the Lord is Mindful of His Own" (P. St. Paul)..... Mendelssohn (24)
5.55.—Orchestra.
Overture, "Preludite"..... Elgar
Symphony, "No. 2 in D—London"..... Elgar
March in E Flat..... Elgar
Sole, "Sole Jovial"..... Elgar
10. Introduction; 11. Intermezzo; 12. Triumphant
March.
Solo, "Ballet Egyptian"..... Lagnel
5.55.—NEWS. S.B. from London.
Local News and Weather Forecast.
5.55.—Close down.
Announcer: P. Edgar.

BOURNEMOUTH.

- 5.0-5.5. ORGAN RECITAL.
relayed from The Arcade, Bournemouth.
Organist, ARTHUR HAINSTON, A.R.C.O.
"Introduction: Overture"..... Handel (11)
"Sole Solenne"..... Mendelssohn
(a) Chorus and Organ; (b) Organ & Solo Voice;
(c) Tenors.
Chorus, "Raymond"..... Thomas
Overture in D..... Paderewski
Preludite..... Paderewski
Chorus relayed from King's Hall, Bournemouth.
5.5-5.55.—CHILDREN'S CORNER. S.B. to all stations.
5.55.—MAURICE COLE (Solo Piano).
Prelude and Toccata..... Elgar
Soliloquy..... E. M. Jack
Toccata..... Paderewski
5.55.—BOYS' CHOE.
Under the Direction of ARTHUR T. GEORGE.
"It Came Upon the Midnight Clear"..... Robinson
5.55.—THE REV. FATHER PALMER, St. Joseph's
Bourne Catholic Church, Religious Address.
5.55.—Choir.
"A Hymn of Praise"..... Stanford (15)
"Praising and Praising"..... Oakley (15)
5.55.—Maurice Cole.
Sonata in E, Op. 9, No. 2..... Paderewski
Nocturne in E, No. 2..... Chopin
Schubert in E Sharp..... Chopin
Pachyderm..... Paderewski
5.55.—Choir.
"Cantata de Noct" ("O Holy Night")..... Adams (15)
5.55.—NEWS. S.B. from London.
Local News and Weather Forecast.
5.55.—MAJOR STANLEY HOW, Reading of Robert
Browning's Works.
5.55.—Close down.
Announcer: Stanley How.

CARDIFF.

- 5.30-5.35. AN HOUR OF GOOD MUSIC.
WILLIAM LEWIS (Tenor).
AMY DEEN (Soprano) (Solo Piano).
GEORGE GILBERT (Solo Clarinet).
BETTY LINDSAY (Soprano).
5.35.—Fanchette Solo: "Chanson de Printemps"..... Fanchette
"Si c'est un jour de fête je le célèbre"..... Fanchette
5.40.—Solo: "Love in Her Eyes She's Playing" (A. and M. 171).
5.45.—Clarinet Solo: "Lullaby of the Moon"..... Elgar
"Romance in F Major"..... Le Fèvre
5.50.—Retinal: Two Border Ballads.
5.55.—Song: Song Cycle, "To Julia"..... Quiller (1)
5.55.—Fanchette Solo: Sonata in C Sharp Minor, Op. 10, No. 2..... Paderewski
5.55-5.55.—CHILDREN'S CORNER. S.B. from Bournemouth.
5.55.—WHARFON "JAMES HOWELL" CHORAL
PARTY.
Hymn, "Abide With Me"..... J. Parry
Aldershot, "At Last I Found Him"..... J. Gubod
MR. JENKIN JAMES, M.A., Secretary of the University
of Wales, in "The Spirit of St. David".
Hymn, "Come Rhodfa"..... Hughes
5.55.—Symphony Concert No. 45.
"Preludite" Programme
for smaller orchestra.
THE STATION SYMPHONY ORCHESTRA.
Conductor—
OLIVER RAYMOND, Nos. II, IV, and V.
A. CORRETT SMITH, Nos. I, III, and VI.
I. "Marsch Militaire"..... Schostak
II. "Pavane pour une Infante défunte"..... Ravel
"Procession"..... Elgar
III. "The Sacred Lyell"..... Wagner
IV. Overture, "The Marriage of Figaro"..... Mozart
V. Symphony No. 3 in E Minor (Unfinished)..... Schubert
VI. Suite, "Le Carnaval des Animaux"..... Saint-Saëns
(The Royal March of the Lion, Cock and Hen; Heron; Tortoise; The Elephant; Kangaroo; Aquarius; Tangled Characters; The Cock in the Wood; The Aviary; Pansies; The Swan; Finale)
The National Anthem.
NEWS BULLETIN.
5.55.—Close down.
(The "Preludite" Programme for full Orchestra will be performed on March 3.)
Announcer: A. Corbett Smith.

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NEWCASTLE (5NO)	400 "
SHEFFIELD (5SL)	303 "

MANCHESTER.

- 5.0-5.5. THE "BESSES OF THE BARN" BAND.
Conductor—HARVEY BARLOW.
March, "Round the World"..... Elgar
Overture, "The Barber of Seville"..... Rossini
Gordon Solo, "Fountain of the Waters"..... Jovial
(Soloist, W. H. Riddoway).
KLINTON SHEPHERD (Solo Pianist).
Solo, "I Feel the Dainty Wink"..... Handel
Solo, "Aren't You Brave"..... Handel
"Fancies By"..... Handel
Grand Selection of the Works of Tchaikovsky.
Hymn, "Hark, Hark, My Soul"..... Wesley
Klinton Shepherd.
"Play the Game"..... Elgar
"Beloved, It is Mine"..... Elgar
Trombone Solo, "Wait for Me"..... Handel
(Soloist, W. Riddoway).
Solo, "Remembrance of England"..... Elgar
"Hallelujah Chorus"..... Handel
5.5-5.55.—CHILDREN'S CORNER. S.B. from Bournemouth.
5.55.—SIDNEY G. HONEY. Talk to Young People.
5.55.—Hymn, "Soldiers of Christ, Arise" (A. and M. 195).
5.55.—THE REV. PRINCIPAL SCOTTON, M.A., Principal
of Dulbury College, Religious Address.
5.55.—Hymn, "At Event, When the Sun Was Set" (A. and
M. 195).
5.55.—Recited by:
PAT EVAN (Solo Clarinet)
JOHN F. PUGH (Solo Clarinet)
SIDNEY WRIGHT (Solo Clarinet)
5.55.—NEWS. S.B. from London.
Local News and Weather Forecast.
5.55.—Close down.
Announcer: Victor Smythe.

NEWCASTLE.

- 5.0. WILLIAM A. CROSS'S MILITARY BAND.
Overture, "Barrister"..... Saffie
5.05.—GEORGE BAINBRIDGE (Soprano).
"The Call"..... Saffie
"The Friend for Me"..... Saffie
5.10.—Band.
Selection, "Cherry Churn"..... Saffie
5.15.—PHYLLIS HOWE (Soprano).
"The Love Pines of June"..... Saffie
"Blossom Time"..... Saffie
5.20.—Band.
Concert Polka, "Tribute"..... Saffie
(Soloist, JACK MACKINTOSH).
5.25.—George Bainbridge.
"I Feel the Dainty"..... Handel (15)
"Aren't You Brave"..... Handel (15)
5.30.—Band.
Solo, "The Shoe"..... Saffie
5.35.—Phyllis Howe.
"Hallelujah Chorus"..... Saffie
"If I Were the Man in the Moon"..... Saffie
5.40.—Band.
Entr'acte: (a) "The Grasshopper's Dance"..... Saffie
(b) "Parade of the Soldiers"..... Saffie
5.45.—George Bainbridge.
"Caddis"..... Saffie
5.50.—Band.
"The Sacred Rhapsody"..... Saffie
5.55-5.55.—CHILDREN'S CORNER. S.B. from Bournemouth.
5.55.—NEWCASTLE BUCC ORCHESTRA.
Chorus, "Lullaby to God"..... Saffie
5.55.—ALAN T. NICKELS (Tenor).
Hymn, "Jesus, Lover of My Soul" (A. and M. 191).
5.55.—THE REV. G. C. DUFFERS of St. Catharine's
Grammar School, Bishop, Religious Address.
5.55.—Alan T. Nickels.
Hymn, "New Thank We All Our God" (A. and M. 191).
5.55.—Orchestra.
"Winds in the Trees"..... Thomas (1)
"Cello Mio Mio"..... Glendel (1)
5.55.—JOHN W. RAHES (Solo Violin).
"Aren't You Brave"..... Saffie
5.55.—Soloist, Alan T. Nickels.
"Lead Me Your Aid"..... Saffie
"All Joy be Mine"..... Saffie
5.55.—Orchestra.
Suite de Ballet..... Saffie
(a) Dance des Gypsies
(b) Valse Lente
(c) Dance des Gypsies
5.55.—GEORGE VAN HEE (Solo Violin).
"Andante and Allegro"..... Saffie
5.55.—NEWS. S.B. from London.
Local News and Weather Forecast.
5.55.—Orchestra.
"Serenade from 'Fingert'"..... Saffie
5.55.—Close down.
Announcer: C. E. Parsons.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 265.

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"Quid seaper ferat, incertum est?"—(Who knows what the evening may bring us?)—*Latin.*

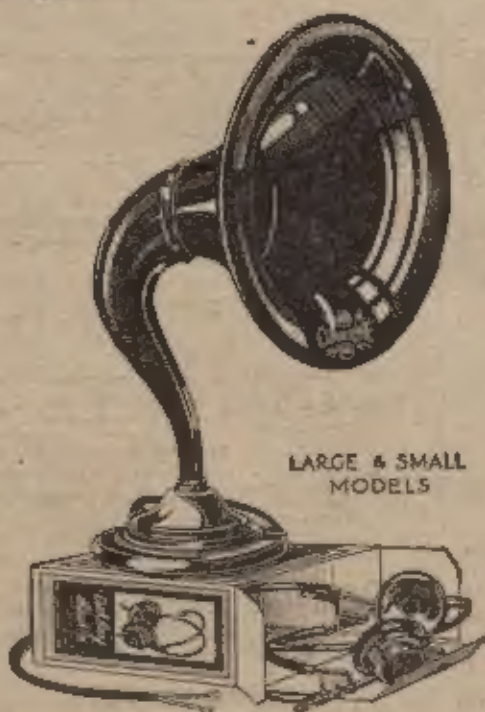
IN these days of perplexity and circumstance, would it not be folly to dwell upon what the evening may bring us? We really do know—and it mightily concerns most of us—that on every evening of the week and easily within reach, lie the means of bringing wholesome pleasure and infinite contentment to family and friends. Instance the remarkable popularity of the wonderful Wireless programme and the keen enjoyment created among the charmed listeners by the introduction of a few cartons of choice Tunis Dates to the circle.

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Every week, in fact almost daily, we hear of the advent of yet another Loud Speaker, all of which are successively hailed as revolutionary improvements on their predecessors.

Some of the newcomers are good, some are bad, others indifferent. Price is no criterion of performance.

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The Loud Speaker with a Past, a Present, and a Future.

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True-Absolutely

The claims we make for Palmolive Shaving Cream may sound exaggerated—but they are not.

We say this cream multiplies itself 250 times in lather, softens the beard in 1 minute, holds the hairs erect so the razor goes through and not over them and leaves the skin so smooth and easy that no lotion is necessary.

We say this cream is incomparably better than any form of shaving soap you ever used.

These statements are true. You will agree as soon as you have tested Palmolive Shaving Cream for yourself. Make the test at our expense. Use the coupon.

PALMOLIVE Shaving Cream

To The Palmolive Co. (of England) Ltd., Dept. S.C.,
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Please send me FREE a ten-shave tube of Palmolive Shaving Cream.

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Another Advance in Science!

Foot Comfort

PEOPLE did not believe in wireless for evenings at home a few months ago.

Can you believe in Foot Comfort IN NEW SHOES? Not until you have proof, possibly. Yet it is as true as broadcasting.

BABERS have discovered a new method of fitting the foot. No matter what sort of foot you have you can have absolute comfort. Corns, Bunions, Flat Feet, Hammer Toes, and Ingrowing Toe Nails are all the same to us—we give you enjoyable foot comfort at once.

Sounds incredible, eh? So did Wireless a little time ago.

Are we interesting you? Would you like to know how we do it? If so, you are urged to call at 309, Oxford Street, when Babers will be pleased to demonstrate their method and prove their claims with the aid of the X-Ray machine. If you cannot call and desire to learn more of Babers method, write for Booklet "S" which describes fully the simple and commonsense principles underlying it.

BABERS Arch Fitting Shoes, 309, Oxford St., London, W.1.

BABERS, Ltd., Jersey.

(Opp. D. R. Evans.)

Telephone—Mayfair 122.

The Berkeley Suite Real Home Comfort

MANY a happy English Home owes its comfort and fireside joys to the wonderful Berkeley Suite. It enables those about to marry to start with luxuriously restful furniture which will last for years and years.

Berkeley Easy Chairs and Chesterfields are a sheer physical delight, because they are designed to give the utmost ease and relaxation. Deep-seated and thoroughly upholstered with fibre stuffing, they are so low in price as to make them the most wonderful value ever offered.

Take advantage of this golden opportunity and remember that you can only purchase Berkeleys at these low prices because we are the sole Manufacturers with the largest factories in the World devoted to Upholstery.

on receipt of Cash Payment with order in England and Wales (free-lance only)

FREE DELIVERY



Cash Price for COMPLETE SUITE

£16:0:0

or 60/- with order and five payments of 55/- monthly.

SEND NOW FOR PATTERNS and select your own coverings.

SENT POST FREE

LOOSE COVERS

For this Suite can be obtained from us at any time at LOW PRICES. Verlock Billingsham

ARTISTIC TAPESTRY COVERINGS

of your own selection in various colourings to match any scheme of decoration.

BERKELEY CHESTERFIELD is handsome and imposing in appearance. It affords the utmost luxury with ample accommodation for two persons. It is built on a frame of selected hardwood and with best steel springs and upholds are used in every part of the upholstery.

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THE BERKELEY cannot be judged by its low price. It has the depth of springing, the expert designing, the real giving comfort and the fine materials and workmanship of much more expensive chairs. Each because it is sold in thousands, direct from the factories the wonderful value is possible.

CASH PRICE **85/-** or 15/- with order and five payments of 15/- monthly.

THE BERKELEY JUNIOR is constructed on precisely the same principles as the Berkeley, with deep springs in the seat, back and front. It will give the greatest satisfaction in wear and is especially suitable for use in small rooms.

CASH PRICE **67/6** or 15/- with order and five payments of 11/- monthly.

Sold on the Money-Back Principle. Soon after receipt of first payment with your order we send the Suite or Chair selected. Carriage Paid to London and Wales (continental extra). If upon examination it is not satisfactorily satisfactory, you may return it within 7 days at our expense and we will refund your money in full.

ANY PIECE OF THE BERKELEY SUITE CAN BE SUPPLIED SEPARATELY.

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*"All who have listened
to it have been charmed—"*

a user's comment on the Crystavox—
the new Loud Speaker working directly
from a Crystal Set.

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Tufnell Park, N. 7

Sirs,

Having recently won a prize in the B.B.C.
Competition I purchased one of your Crystavox
Loud Speakers to operate from my Crystal Set.
It is, indeed, a most satisfactory and delightful
addition, and all who have listened to it during
the last fortnight have been charmed. We
can hear all musical renderings, either up or
down-stairs, and there is no gramophone
effect. This latter is a disadvantage in
other Loud Speakers. The results being so
surprising to me I should be glad if you
could use this letter as an advertisement.

I am, faithfully yours,

Alice A. Nichols

Try this simple set. If you run with
two hand-cranked sets with the telephone
meters from the set you can hear it
will efficiently operate a Crystavox.

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WIRELESS PROGRAMME—WEDNESDAY, March 5th.

The letters **A B** printed in italics in these programmes signify a Simultaneous Broadcast from the station mentioned.

LONDON.

6.30 P.M. **W. Carr, R.Sc.,** Talk on "Parliamentary Reform."

7.00 P.M. **TIME SIGNAL AND 1ST GENERAL NEWS.**

Popular Programmes

7.15 P.M. **THE VOICE OF THE LUTHERAN CHURCH.** Organ and Choir. **W. Carr, R.Sc.,** Talk on "Parliamentary Reform."

7.30 P.M. **2ND GENERAL NEWS.**

7.45 P.M. **John Collinson.** *Dear Little Love of Mine.* (Accompanied by the Orchestra.) **Margaret Bond.** (Accompanied by the Orchestra.) **Harry East** in humorous one-act play. **Orchestra.**

BOURNEMOUTH.

7.00 P.M. **W. Carr, R.Sc.,** Talk on "Parliamentary Reform."

7.15 P.M. **TIME SIGNAL AND 1ST GENERAL NEWS.**

7.30 P.M. **2ND GENERAL NEWS.**

7.45 P.M. **John Collinson.** *Dear Little Love of Mine.* (Accompanied by the Orchestra.) **Margaret Bond.** (Accompanied by the Orchestra.) **Harry East** in humorous one-act play. **Orchestra.**

BOURNEMOUTH.

7.00 P.M. **W. Carr, R.Sc.,** Talk on "Parliamentary Reform."

7.15 P.M. **TIME SIGNAL AND 1ST GENERAL NEWS.**

7.30 P.M. **2ND GENERAL NEWS.**

7.45 P.M. **John Collinson.** *Dear Little Love of Mine.* (Accompanied by the Orchestra.) **Margaret Bond.** (Accompanied by the Orchestra.) **Harry East** in humorous one-act play. **Orchestra.**

Popular Night

7.15 P.M. **THE VOICE OF THE LUTHERAN CHURCH.** Organ and Choir. **W. Carr, R.Sc.,** Talk on "Parliamentary Reform."

MANCHESTER.

7.00 P.M. **W. Carr, R.Sc.,** Talk on "Parliamentary Reform."

7.15 P.M. **TIME SIGNAL AND 1ST GENERAL NEWS.**

7.30 P.M. **2ND GENERAL NEWS.**

7.45 P.M. **John Collinson.** *Dear Little Love of Mine.* (Accompanied by the Orchestra.) **Margaret Bond.** (Accompanied by the Orchestra.) **Harry East** in humorous one-act play. **Orchestra.**

Stories of a Great Musician.

Wonderful Concerts in a Loft.

AMONG the many famous composers whose works have been broadcast, one of the most interesting is Handel whose life story reads like a romance.

On the 14th January, 1717, he astounded residents of Rome by his wonderful ability in playing the organ in the Church of St. John (Lateran). His established his reputation in the Italian capital and he forthwith set to music several Psalms. There is no doubt that the experience he gained in Rome was apparent in his later religious musical expression.

Handel's father was a barber-surgeon. Handel, so Mr. Newman Flower continues in "George Frederic Handel" (Cassell & Co.), really made his name in Italy by the production in Venice, towards the end of 1709, of *Agrippina*. This was performed for twenty-seven nights in the Venetian opera house.

Mixed Audiences.

In 1711, when Handel was in London, he frequently visited the celebrated Thomas Britton, at whose weekly concerts he participated. Britton, who started life carrying coal in a basket on his back, had a loft over a stable near Clerkenwell Green. In this loft on Thursday evenings, members of Society and the artistic professions flocked, climbing up the rough stairs to the room, which was so low that a tall man could not stand upright. Here they sat in an atmosphere of beer and tobacco during the recital, regardless of their comfort. In this assorted company Handel would play on a little chamber organ with five stops.

Handel had a most difficult fight for success.

His enemies arranged counter attractions in order to lure away patrons. Rowdyism took place in his theatre, and all possible means were employed to mar his success.

He came to London in 1710, and made a great hit with *Rinaldo* at the Queen's Theatre in 1711.

Years afterwards, Handel was in desperate straits, and he abridged Coppy, the artist, who, in return, published a cartoon showing a dog (as Handel) seated at an organ. This was the most telling propaganda against him.

Upsetting a Tradition.

Handel set the whole of the *Messiah* on paper in twenty-four days. This was the work of a giant inspired.

When he had completed Part II, with the "Hallelujah Chorus," his servant found him at the table, tears streaming from his eyes. "I did think I did see all Heaven before me," exclaimed the master.

Mr. Flower upsets the hundred years old tradition when he asserts that Jennens never compiled the words of the *Messiah* at all. For nearly two centuries he has had all the credit for doing so: he has shared with Handel the glory of the world's greatest Oratorio.

A half-starved little clergyman named Pooley, who lived with Jennens as his secretary, did the work for which his master received the credit. Pooley has gone down into an unknown grave, unhonoured and unseen.

In 1752, after producing *Jephtha* which was a success and brought Handel many hundred pounds, he was attacked by failing sight. Operated on without success by Chevalier Taylor Handel finally became quite blind.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 266.



In touch with the World —and yet in the comfort of your home.

Seated together around the hearth you may listen to music, to news, to lectures, and many other forms of entertainment provided by the Stations of the B.B.C. and, still further afield, by many Continental Stations.

This fine Weconomy Receiving Set consists of a two valve Detector with Coil Attachments, a three valve Amplifier, giving two stages of amplification, and a Loud Speaker with a non-metallic diaphragm and non-metallic horn.

The detector is arranged to tune to any B.B.C. Stations and by the addition of Igramic Coils, for which holders are provided, the tuning can be increased up to 3,000 metres.

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Loud Speaker No. 44005, with non-metallic diaphragm and horn.	£5. 17. 6.
(B.B.C. Contributions extra.)	

Suitable for reception of all B.B.C. Stations, for ranges up to 3,000 metres, and sufficiently powerful to fill a large reception room.

WECONOMY SETS
ARE SETS FITTED
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THE DRY BATTERY
VALVE WHICH
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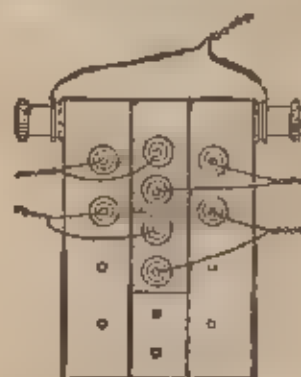
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The Thorpe K.1 Valve

is adaptable to every type of receiving circuit, but more especially to those employing dual amplification and super-regeneration. The high efficiency of this Valve is due to the employment of a special anode which forms a perfect electron trap owing to the great surface area presented. A new and original method of exhaustion has been adopted which guarantees a very accurate degree of vacuum. The Valve has been subjected to exhaustive tests and has been received with approbation everywhere.



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A Land of Extremes.

A Talk from London. By H. E. Powell Jones.

THERE is very little that is spectacular about the Argentine, which, with its wedge-shaped form of over a million square miles in area, occupies most of the southern portion of South America.

From Montevideo, the capital of Uruguay, you come up, or rather across, the River Plate, which here, at its confluence, is undisturbed by the open waters of the Atlantic. The Spaniards called the river the Rio de la Plata the "Silver River": this must have been with reference to the rumours of great stores of mineral wealth in the interior which reached the ears and encouraged the steps of these early adventurers.

Up-to-date and Out-of-date.

There is nothing to suggest silver about the River Plate to-day; it is muddy and shallow, and has to be permanently dredged to maintain a channel sufficiently deep to accommodate the big steamers which come rolling down from Rio to Buenos Aires.

This latter city, the Federal Capital, the called city of pleasant breezes, is in every sense of the word the headquarters of the whole Republic; it is the clearing-house for practically the whole of the country.

An interesting city, absolutely modern in many respects, equally out-of-date in others. The truth is that things have either been left alone altogether or brought bang up-to-date in the very minute, and the consequence is that you find in these narrow streets—the old idea of keeping the sun out except at high noon—an ornate palace cheek by jowl with a tumble-down shanty which was run up originally, perhaps, as a temporary shelter, and which has since remained untouched, except for odd repairs now and then with old kerosene tins.

A City of Squares.

In Buenos Aires, as, indeed, throughout all South America, all streets are laid out in straight lines, and at the same distance from each other, so that the whole city is divided into squares of 100 metres, a plan which makes it impossible to lose one's way. Outside the city, where new suburbs are growing, you will see the streets all marked out, perhaps named, long before a house is put down.

Every visitor will notice, too, the system of one-way vehicular traffic through the narrow streets. If you overlook your mark you are not allowed to turn and come back—you must proceed to the end of the square, turn to the right or left, as the case may be, and go round the other three sides of the square.

Hard Work and Long Hours.

Let me correct at least one of the popular fallacies about life in Buenos Aires. We all work very hard and put in long hours, even through the hot months of November to March inclusive. I do not say that more business is got through in the course of the day, because methods are different; it is still, to a certain extent, a "mañana" country, but this does not mean that because we put off a thing till to-morrow, we are doing nothing to-day. Most business men, heads of business as they are, get up at 7, with an interval for lunch at 12. Workmen snatch a "siesta," sleeping or loafing in the street, anywhere where there is some shade; but business men go straight through the day.

Now let us leave the town, with due apologies for such scant mention of the wonderful docks and grain elevators and the Opera House, and Palermo Park, and the race-course, where a

Life in the Argentine.

couple of million dollars or so change hands every Sunday throughout the year, and the "key club," reputed the most luxurious in the world, and the fascinating jewellers' shops in the Calle Florida, and go into the interior for glimpses of these rolling pampas where the heat and grain with which Argentina supplies the world.

Now, indeed, we leave modernity in the wake behind us. One hour's journey by rail, and it is as if you were in a different country. First there are no roads, for there is scarcely a road to be found throughout the length and breadth of this enormous alluvial plain. Dust tracks, which are liquid mud after rain, wander down to and parallel with the line of the railway. High wheeled carts, with ten or more horses tied on somehow, move along in a cloud of dust.

Very Good Sport

This is a treeless country, except in the western parts of Patagonia, hedges are unknown and all boundaries, whether of paddocks or of estates, are marked by wire fences, loosely stretched, so that the camp motor-car can, by going full tilt at them, lay them flat, pass over and leave them to spring back when the weight is removed.

Let us on an estancia has many attractions for those who are content to exchange some of the fruits of civilisation for the hard work and counter-attractions of an open-air life. A day after duck, when the young maize attracts them in myriads, with an *al fresco* meal at noon of a lamb grilled over a wood fire as only a genuine Argentine gaucho knows how, and the walk back in the evening, after sunset, with all the clean smells of the land around you, this is as good a day's rough shooting as you will find anywhere.

Tropical Heat and Arctic Cold.

If you are looking for extremes, you can go up to the sugar country, north of Tucuman, and see the Chaco Indians working in the plantations: this is tropical Argentina. Then go south to bleak Patagonia, where the wind blows straight from the South Pole, and where only the hardiest of Scotch settlers and their descendants can face the conditions and raise the millions of sheep that make wool to-day one of the most important exports from the country.

But these are admittedly extremes. All over and through the central belt of the country more normal conditions obtain in an amazingly

"Early Stages."

You can go to sleep for a couple of hours on a long railway journey and find it hard to believe when you open your eyes that you are not at the same spot. There is the same windmill, the same clump of eucalyptus trees, the same herd of cattle, looking a more haggard in the paddocks. Everywhere you get the impression of a lot of tidy up-to-be done, which means that you are seeing the thing as it really is, a country still in the early stages of developing its natural richness. "Early stages" because everyone who knows the country more than superficially agrees that there still remains almost as much ground to be brought into cultivation as is already cultivated, whilst existing areas are only scratched at. Some day the need has not arisen yet—there will be deep ploughing and rotation of crops and artificial manuring and co-operative transport, and other refinements of agriculture.

But these are the signs for the future and for the Argentine themselves.

B.B.C. PERSONALITIES.

Musical Controller

By One Who Knows Him

WHEN it was announced that the B.B.C. had appointed Mr. Percy Pitt to be its Musical Controller, both the Press and the public found great satisfaction in the news. The musical world also realised the serious intention of the company to develop under expert guidance the musical programmes to be broadcast. The appointment was a forward step in the history of the B.B.C.

A Great Conductor.

Few people would dispute that Mr. Percy Pitt is one of our greatest national conductors. His knowledge of Grand Opera is authoritative, and his whole life has been devoted to music.

A Londoner by birth, his musical training was obtained in Paris, Leipzig, Munich and Berlin. In the musical atmosphere of these cities he quickly absorbed the spirit of his art, and at the age of twenty-five he published a *Sonata for Cello and Piano*, and other works, followed in the next year by *Requiem*, *Quintet*, *after Verdi*. Since that time, he has published *Symphonie Preludes*, *Overtures*, *Rhapsodies*, *Concertos*, *Marches*, and a *Symphony*, composed for and first heard at the Birmingham Festival in 1900.

An Enthusiast for Opera.

As Musical Director of the British National Opera Company, Mr. Pitt's work on behalf of British Opera is widely known, and no small share is due to him of the success which is now crowning the efforts of the B.N.O. He is a popular conductor both of grand opera and of symphony concerts.

He is, however, best known to the listening public as the conductor in London and provincial studios of some of the most successful broadcast symphony concerts. Here, without a visible audience, he can release to the full the spirit of enthusiasm which he has for his work, not a note of the music is missed by his attentive ears, and his keen eyes miss neither the control of the orchestra, nor the score of his work.

Hard Work and Jollity

In appearance, Mr. Pitt is not unlike the jolly friar described by Scott, stout in stature with a round face, fresh and ever ready with a smile, with eyes that look calmly and uncompunctantly on the world. His personality is popular with all who have to work with him. Noisy, like all successful men, he is a hard worker who has learned to get the most value from every moment of his time.

His duties as Musical Controller take him from London to the provincial stations, giving advice upon musical matters, meeting station staffs, conducting, and generally advising upon and guiding the course of broadcast musical programmes.

He loves his work, and as broadcasting develops an increased public appreciation of opera and symphony works, no small credit for this will be placed to Mr. Pitt's labours.

POOR UNCLE CARACTACLES!

One of the best sellers at the moment is "Broadcasting from Winton," by C. A. Lewis Newnes, 2s. 6d. The author is known to the children as "Uncle Caractacus," and is a very celebrated person in the wireless world. *The New York Times* and *Bookman's Review*—as *Melvin* Aubrey said: "All is ephemeral—fame and the famous as well."

The Big New Station.

By P. P. ECKERSLEY, Chief Engineer of the B.B.C.

AND now, after a long and arduous journey, the new station has opened; I am ready to tell you all I can of the glad news.

What, after all, is the aim and goal of a broadcast engineer? Frankly, my own idea is to have a great big office, and in the middle of my great big office to have a great, long glass table, and on that great long table to have a lot of wire baskets labelled in Out-Pending File, and in the In basket to have nothing but cheques and congratulations, and in the Pending basket nothing. I want a padded chair (I said chair, not room), two telephones that never ring (unless someone asks me out to lunch), and an alarm clock set to 4.30 to wake me up when it is time to go home.

Bee-Like Sentiments.

I want a row of buttons like the Ancient Chief Engineer, Deputy Assistant Director of Humour (controlling Assistant, Deputy Assistant Director of Humour, London Station Engineer and so on, so that I can impress my many friends. But I don't ever want a letter of complaint.

I want a row of buttons like the Ancient Chief Engineer, Deputy Assistant Director of Humour (controlling Assistant, Deputy Assistant Director of Humour, London Station Engineer and so on, so that I can impress my many friends. But I don't ever want a letter of complaint.

But it's not; because every one of you will be happy and contented, and that is my ideal—that is my ideal. And if it brings with it, after a year's heroic effort, a certain amount of contentment and ease, well you deny me my selfish thought? No! Thank you.

How shall I make you happy?

By giving you loud signals. By giving you loud signals so that you may receive our concerts on the simplest apparatus.

A Look Ahead.

I shall look forward to a page in *The Radio Times* devoted to the simplest receptions, and we shall give the prize to the man who writes.

The other night my wife was wearing carborundum earrings; imagine her surprise when, on donning these adornments, she heard stray sounds of music. On consulting a wireless friend, he tells me she heard the concert from 201, the High-Powered London Broadcasting Station, and that the aerial was formed (of the frame type) by the gold rings supporting the crystal and obtaining rectification in the crystal, which vibrated to the sounds in the air.

That's it! Loud signals.

We have had to build up our scheme from small beginnings, and authority granted us but two little (or was it too little?) horse-powers, and we had perforce to spread our stations over the country. I think it may safely be said that thanks to osculating, jamming, and the rest, broadcasting ceased to be a fine artistic enjoyment if the listener lives more than thirty miles from the station. We realized,

therefore, that many areas were inadequately served. Thus the relay station.

The relay station is intended to serve the town or city in which it is located, and its maximum safe range cannot be more than five miles to a crystal and perhaps ten miles to a single valve. I know! Yes! you have received Sheffield in Plymouth; but was it very nice? Did you not hear many things besides? Did your wife really enjoy it? Was it not a scientific achievement, not an artistic enjoyment? I agree with you.

Thus, take a map of England and draw round the main stations circles of thirty miles radius and round the relay stations circles of five miles. Have you covered England? Hardly.

That's where the High-Powered Station comes in and mops up all these areas not adequately served. I do not promise, but, I think you may assume, with good apparatus, that you will obtain crystal reception up to 100 miles and two-valve reception anywhere in the United Kingdom and Northern Ireland (the areas for which we are responsible).

Why We Had Eight Stations.

You may say: Why didn't you have it all before, and why did you erect all these eight stations when you could have done it all with two main stations of 25 kilowatts?

Firstly, because the situation at the beginning was not so clear and as established as it is now; and, secondly, because a local station has a far more intimate touch with the listening public. We feel, and rightly, that the valve user can choose his programme and that the crystal-user of Manchester, say, can be asked for as a Manchesterman not dictated to by London. Relay stations too have the added advantage that they can give local concerts and broadcast events of local interest. Sheffield may give to Sheffieldians a broadcast of the after-dinner speeches of a number of persons interested in the steel industry to Sheffield—the tinkle of the steel knife may have there a local significance; Drake's drum played on Plymouth Hoe will stir the hearts of Devonians as it would never stir the stevedores of Hull. Aunts and Uncles of Birmingham are fond of Birmingham children more intimately

than an impersonal London Uncle calls his microphone so far away.

So the proposed scheme has all the advantages of multiple location of programmes (the intimate touch, the high-powered station will fill in the gaps. When all is complete, not a soul, be he a crofter in the North, a fisherman in the South, or a slow ploughman of East Anglia need ever fear the long technum of where.

Village clubs will have a new arena to entertainment broadcast will be everywhere to while away the time, broadcast strong unjammed, with but the simplest apparatus to catch it by whomsoever will.

A Disadvantage of "S.B."

Not in this all far see how the scheme dovetails to perfection. You perhaps think one of the disadvantages of simultaneous transmission is that the noise on trunk lines always takes a source of unreliability. But with a high-powered station in London (trunk lines) as far as broadcasting from London outwards is concerned, why cannot every man at home have a wireless receiver to complete the wireless link?

Even when the provinces give to the rest there is only one trunk line between them and London, and none in London, redistribution can take place by wireless, and then a wireless whack, there is but one line to crack.

And relay stations—no more lines, London can be the source of all their broadcast; it is not insult the provinces in saying this; it is probable that certain jealousies may be thus laid to rest.

The Single Valve Need Never Howl.

The scheme becomes so flexible—with wire and wire-wireless, wireless link and high brow on low power, and low power on high brow, we can give the sounds of all England to you, the rich of northern burns, the mutter of parliament, the jazzy tunes of dance bands, and the roar of travelling menageries, and all with the simplest wiring apparatus (all the crystal is a wonder box indeed, and the single valve need never howl).

But a word of warning, and from the aerial of fancy must we descend the earth lead of reality: Remember, nothing is promised, the

Government have, as yet, given us only permission to experiment to see whether the dreams of a wireless world may not be one nightmare of the wireless operators who must sit with their prosaic phones and hear the tips and taps of commercial messages—jamming, the old enemy, and if we interfere with the commercial and government services, we must think round our problems some other way.

Do not hope immediately to hear the ether dash to the vibrations of kilowatts, do not think that in a few weeks such a station can be erected, but, in the meantime, if you are interested listen for us when we tell you we are to start experiments.

HELEN, I LOVE THEE, BY MY LIFE I DO
I SWEAR BY THAT WHICH I WILL LOSE FOR THEE,
TO PROVE HIM FALSE, THAT SAYS I LOVE THEE NOT



Father (in next recap, who does not know that "A Midsummer Night's Dream" is being broadcast) "Great Scott! Helen's brought young Brown up to the scratch at last!"



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THE PIANO
TO-DAY**

By
**Naunton's National Music
System**

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IMPOSSIBLE**

You cannot fail. All we have to do is to show you the way and our music and play it at once. **HYMNS, DANCES, MUSIC.**

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I make no distinction whether you have had previous lessons or not, whether you are a child or an adult, or male or female. We guarantee that you can play the piano perfectly by our method and simple system. There are no sharp, flat, or treble and bass notes to worry you, and no strenuous or wearisome exercises or scales to be learnt. You play correctly with both hands at once. No difficulty or slodgery whatever.

NO FLATS, SHARPS, SCALES, OR EXERCISES.

Take advantage of the offer we make on the Coupon, and by return of post you will receive eight lessons with a guarantee you can play. This you can prove for yourself by the first lesson, and the accuracy of our statements. This small outlay will give you the pleasure of playing at once, and in music that will please all ears, and give you the greatest advantage.

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On receiving this coupon, please send me my first lesson free of charge.

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A number against a journal item indicates the name of its publisher. A key list of publishers will be found near page 359.

Has it happened to you?

Have you ever had the mortifying experience, when you have bidden friends to listen in, of getting poor reception for no apparent reason?

Have you known what it is to suffer the polite commiseration of your guests and the heavy-handed sarcasm of your own flesh and blood?

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NEWCASTLE ON TYNE

Wireless Programme. Sheffield.

Week beginning March 2nd, 1924.

SUNDAY, March 2nd.

MONDAY, March 3rd to THURSDAY, March 6th.

FRIDAY, March 7th.

Local Concert Night.

(The following programme is subject to change without notice.)

MONDAY, March 3rd.
8.15 P.M. — *Local Concert Night.*
9.15 P.M. — *Local Concert Night.*
10.15 P.M. — *Local Concert Night.*

TUESDAY, March 4th.
8.15 P.M. — *Local Concert Night.*
9.15 P.M. — *Local Concert Night.*
10.15 P.M. — *Local Concert Night.*

WEDNESDAY, March 5th.
8.15 P.M. — *Local Concert Night.*
9.15 P.M. — *Local Concert Night.*
10.15 P.M. — *Local Concert Night.*

THURSDAY, March 6th.
8.15 P.M. — *Local Concert Night.*
9.15 P.M. — *Local Concert Night.*
10.15 P.M. — *Local Concert Night.*

FRIDAY, March 7th.
8.15 P.M. — *Local Concert Night.*
9.15 P.M. — *Local Concert Night.*
10.15 P.M. — *Local Concert Night.*

SATURDAY, March 8th.
8.15 P.M. — *Local Concert Night.*
9.15 P.M. — *Local Concert Night.*
10.15 P.M. — *Local Concert Night.*

SUNDAY, March 9th.
8.15 P.M. — *Local Concert Night.*
9.15 P.M. — *Local Concert Night.*
10.15 P.M. — *Local Concert Night.*

A number against a programme entry indicates the number of the programme. A list of programme numbers will be found on page 16.

Wireless Music Helps Trade.

THE other day, Dr. Pollett, of Liverpool speaking at the Incorporated Body of Musicians at Lancaster on the effect of broadcast music on the music trade, said that he had no doubt that the wireless was doing much to help the music trade. He said that by getting music by wireless—good records, songs and minims—they would have less desire to leave their homes, even when a big musical star was to sing.

A Great Surprise.

Discussing this view, a Glasgow musical authority—and Glasgow is an acknowledged musical centre—is not at one with Dr. Pollett. He believes wireless music is doing much to help the music trade.

"I was speaking to the head of a gramophone business in Glasgow, and he surprised me by saying that, instead of hurting their business, wireless was adding to it every day. He added that demands were made for records of songs and orchestral music heard by wireless. This had come as a great surprise to him and others in his line of business, as, for a time, they believed wireless was to play havoc with their trade."

Tenants and Wireless.

FROM time to time one hears of friction between tenants and landlords over the question of the use of wireless by the former. In Ashton-under-Lyne the matter has been brought to a crisis by a new rule issued by the Ashton District Property Owners' Association, which is as follows: "No wireless apparatus must be attached to any premises without the consent of the landlord or his agent. Consent will not be given unless the tenant is prepared to take out a policy of insurance against damage and third party risks."

A "Panicky" View.

This new condition, which is to appear in the new rent book, has caused a great deal of dissatisfaction among local listeners, and the Secretary of the Ashton Tenants' Defence Association has expressed the opinion that the property owners "are taking rather a panicky view of the situation." Considering how very few complaints are heard of property being damaged through the use of wireless, his view is a sound one.

No one wishes landlords to suffer any inconvenience through serials, etc., but to attempt to compel tenants to take out insurance policies is going rather too far.

However, perhaps the outcry against the new rule will induce members of the Ashton District Property Owners' Association to alter their decision.

Mr. Brown: "What's the idea of these china dishes on my radio?"

Mrs. Brown: "You ought to be glad I put them there because you can tell Mr. Jones that you got China on your radio."

The 1924 Model



SUPERFIVE

ALL STATIONS ON A LOUD SPEAKER

with perfect reproduction, strength and selectivity

Two H.F., one H.F. Rect., and two L.F. Power Valves, ANY COMBINATION OR NUMBER OF VALVES.

In lock-up oak cabinet, as illustrated, including special valves, 120 V.H.T. and coils covering all British stations.

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WOMAN'S LIFE

ON SALE NEXT MONDAY (MARCH 3rd)

To ensure getting "The Radio Times" regularly, ask your newsagent to deliver your copy every Friday.

THE CHILDREN'S CORNER.

CONDUCTED BY
UNCLE CARACTACUS

A Hobby for the Long Evenings.

HULLO, child!

Here's a jolly interest in new hobby.

When I was young we used to keep stamps and have gorgeous fun with our collections. Now Major Pat & Beckett suggests a new sort of collection—match boxes. Read what he has to tell you about it.

MATCH BOX COLLECTING.

For many years I have been collecting match-box covers.

It all began by picking up a rather curious specimen, on top of a bus, in mistake for my ticket. To-day I have nearly 3,000 covers, so I feel I can speak to you all as a bit of an expert. As a matter of fact, I fancy I must have one of the largest private collections in England.

When I first started pasting match-box covers into a book, my friends laughed at me for doing so; but, honestly, each new one I find makes me keener and keener every day.

Let me explain my method of dealing with the latest "discovery." First of all, I simply break off the portion of the box with the label upon it and then I place it into a tea cup of boiling water. For a long time I used cold water, but found it awfully hard to get the gum off, and suddenly discovered how easy it was if I used very hot water instead.

Preparing the Covers.

In about three minutes I take out the cover, which is generally very well removed from the wood. Sometimes I do find it a little difficult to take off the blue lining which is to be found on every match-box, but this can be successfully scraped off with the aid of a match itself, if it is done carefully. The cover is taken out of the water. Immediately I put it between two pieces of blotting paper for a few moments, afterwards, whilst damp, pasting it into a book, or upon cardboard, for framing purposes.

It is inadvisable to allow a label to dry, because some of the foreign covers are liable to crack, and, therefore, are more difficult to mount successfully.

Match box covers have altered in design and detail during the last twenty years, owing to the regulations issued by different countries for safety and other purposes. About ten years ago the English Customs insisted that the words, "Free from white phosphorus," should appear upon every match box entering the country. Prior to that time a match box used to have nothing upon it except its name and where it was made.

Alka, but Different.

You may have several editions of the same match box, which, to the casual observer, would appear exactly alike, but, upon close investigation, you can find several differences.

Here are a few, appearing on apparently the same box: "Paraffin match" on one, "Not poisonous" on another, "Do not glow when extinguished" on a third, "Impregnated" with large letters, red on one, black on another. Without Phosphorus. Without Sulphur.

"Damp Proof," "Extinguished without glow," and scores of other differences, which I make it extremely interesting from a collector's point of view.

Just as I was beginning to think that I had nearly every variety of one particular brand, I suddenly discovered "Average number of matches 45" on the top of a box. This was an eye-opener, until on another one I found "Average number of matches 50."

Now, I learn on good authority that every new box coming into this country has to have the average number of matches which it contains clearly stamped upon it. The result is that my collection, which now numbers nearly 3,000, can easily be doubled, and goodness only knows what new regulations will make the latest "issue" obsolete! England turns out by far the most reliable matches, and they are famous throughout the world. Sweden and Norway produce the greatest quantity, owing, no doubt, to the fact that they possess the wood suitable for the industry.

Japan is a good third, and the designs on some of the labels printed in that country, in colour, perspective, and beauty, are really miniature masterpieces.



THE MAGIC BOX

A pretty little listener trying to find out how the Uncles speak to her

Austria, Belgium, and Flanders produced matches prior to the war; but most of the factories were in the fighting zone, and ceased to exist. The Austrian covers, usually with a glazed surface, were particularly effective. As for Japan, the recent earthquake has crippled the industry, and the works, I hear, are, in most cases, a mass of ruins.

Fun and Patriotism.

Russia exported matches in large quantities in 1913, but I cannot discover the word "Russia" on match-box covers nowadays. However, we get them from Latvia, Estonia, Czechoslovakia, Slovakia, and other places with equally unpronounceable names.

Some match-box covers are really very funny, others aim at being patriotic; whilst many countries compete against each other in what I call the "three series." In Sweden you can find the "three lingers," the "three globes," the "three girls," and the "three stars." Norway has "three storks," the "three robbers," and the "three crooks." And in Japan the "three tigers," the "three elephants," and the "three peacocks."

In each case the series starts at "one," such as the "one star," followed by the "two star," and so on, but I mention the "three" series

because it appears to predominate. As a matter of fact, I have the "one egg," the "two eggs," and the "five eggs," but I have yet to discover the other numerals, which obviously must exist.

In India, as a rule, a match has its own match box, with a painted picture of himself in colour upon it.

Every event of importance seems to be chronicled upon the outside of a match-box.

We have the "Diamond Jubilee," and the "Coronation" both of King Edward and King George.

Heroes and Inventions.

The Army and Navy are well represented. You can pick up "Nelson" and "Wellington," not to mention "The Two Heroes" (Roberts and Buller), "Gordon" and "Buller" and "Beatty" and "Haig" can also be found if you are on the sharp look out.

Buildings are not left alone. We can find St. Paul's Cathedral and the Taj Mahal, not for getting the Tower and the Houses of Parliament. Every conceivable invention can be found on a match label, and almost every animal in existence.

I do hope that those school-boys and girls who do not collect stamps will refrain from asking me for my cigarette cards!

Let them, instead, keep their eyes wide open in the buildings and grounds of the forthcoming British Empire Exhibition, where there will be millions of Colonial and foreign visitors, or even in the modest train or bus, for rare match-box covers, and I feel sure they will, like myself, fall victim to the charms of a very interesting and instructive hobby.

Now start away on your new collection!

What do you think of Noko this week?

CHARLES

CLAYTON

4-1

THE MOULTING HANDKERCHIEF

HERE is a good trick with which you can amuse and astonish your friends.

Get five or six feathers, such as your sister wears in her hat, and lay them along your arm, under your sleeve, with the stems towards your wrist. You can easily conceal them up your left arm. Having put all your feathers carefully laid and completely out of sight, you get an ordinary white handkerchief, and flourish it before the audience to show them that it contains nothing. Then you catch up the handkerchief in the middle and holding up your left hand place it on the knuckles of the hand mysteriously with your wand.

As you place the handkerchief on the hand, you quickly draw out a feather, and, on taking off the handkerchief which you allow to fall over on the table, a big feather is displayed to view.

This should be repeated—you talking all the time, to keep the audience amused and to distract their attention from your movements until all your feathers have been withdrawn and laid on the table before you. This little trick, although extremely simple to perform, always causes a great deal of astonishment among the onlookers.

(Continued on the facing page.)

The Children's Corner.

SABO AND DAVID.

By E. W. Lewis.

WHEN Sabo told Velvet that he was going with David to fight the Indians in the wood, her heart went out to him. She knew that he had courage, but she was afraid that his fortune might be fatal.

Sabo tried to comfort her and told her what a brave fighter David was, and what a fine gun he had; but Velvet was still afraid.

"I'll tell you," she said, after thinking, "you must leave your soul with me and the you can't be killed."

But how can I leave my soul with you? said Sabo.

So Velvet said, "You must breathe your breath into my hands, until there isn't any more in you to breathe out, for the soul is at the bottom of the bag where the breath is."

Sabo did as he was told, and Velvet caught the breath in her hands; and when he had breathed out all he could, she picked up her hands like a box.

Your soul is in there now," she said, "and I will hide it somewhere safe."

She ran far into the darkness, underneath the floor, and when she came back she said, "There! I've hidden it. Nobody can kill you now. You will be safe."

I am sure I will," said Sabo. "I wonder if David has hidden his soul too?"

No when Sabo saw David he asked him: Have you hidden your little soul? It's at the bottom of the bag where the breath is."

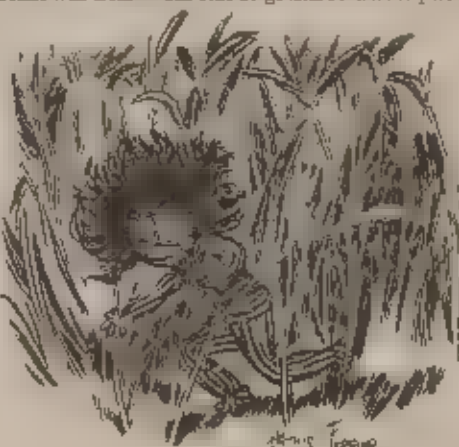
Well, what if it is?" said David.

You see," Sabo explained, "if you've hidden your soul somewhere, where nobody can find it, you can't be killed in a fight. Velvet said so."

"All right," said David, "we'll hide it."

(Continued from the facing page)

So he breathed out all his breath into Sabo's hands and Sabo closed his hands like a little box and he hid it. He ran until he came to a wood, and he crept very carefully among the stalks of wheat until he came to the exact middle of the field. In the middle of the field there was a tall wheat-stalk. At the top of the stalk was a large ear full of grains of wheat piled



"He crept very carefully among the stalks of wheat."

on each other in columns. And in the middle of the middle column he hid David's little soul. He hid it between the husk and the corn.

And when he came back he whispered to David and said, "In the middle grain of the middle column on the wheat-stalk in the middle of the field, that's where it is."

David wished that he hadn't parted with his soul. Where's yours?" he said.

"Velvet hid it for me," said Sabo.

"Where?"

"Sabo did not tell me. She is keeping it safe and yours is just as safe. When we've scolded all the Indians, I'll fetch it back for you."

"Are you sure we can't be killed now that we've hidden our little souls?" said David.

"Certain," said Sabo, who trusted all that Velvet said.

I'll tell you, said David. And he raised his gun and shot Sabo through the head. Sabo did not so much as wince.

"Now I'll try on you," said Sabo, putting out his hand for David's knife.

"I don't think I'll let you," David said.

"We've proved it. Once is enough."

He was silent for a little while, thinking of the middle grain in the middle column of the middle stalk in the wheat field and then he asked: "Who's Velvet?"

My friend," Sabo replied, laughing. "The daughter of Mr. Mouse."

Is she any good?" said David. "Can she fight?"

She's very clever," said Sabo, proudly.

"We'd make her a scout then," said David and send her on in front to find out where the Indians are."

I could not let her," said Sabo.

"But she would be quite safe," said David.

"Mice haven't got souls."

"Velvet has a beautiful soul," said Sabo.

I can we'll hide it for her."

Sabo said that he would ask her, and after they had arranged to go out to battle about sunset, after they have had their dinner as David said, "and are feeling sleepy," David himself suddenly felt the pangs of hunger.

"I'm going to have my tea now," he said and he took Sabo with him.

(Another "Sabo" Story Next Week)

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LONG and specialised experience in the construction of dry cells has enabled us to produce high-grade efficient and reliable batteries which meet the exacting requirements for Wireless. The consistent high standard of quality has established for Ever-Ready Batteries a reputation which is fully maintained under service and confirms their superiority.

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THE Battery illustrated (No. 1, T. 3) is designed for use with the Marconi Astron type DE 3, or the B.T.H. type H. 4 valves which have a filament voltage of 2.4 to 3 and consumes 0.5 amps. The approximate burning life of this battery is 100 hours. Insulated terminals fitted at 3 and 4½ volts.

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TEA

2'6 per lb.

And during the evening

a cup of H&C Coffee

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BRANCHES EVERYWHERE

The Play in the Studio.

By Victor Smythe, of the Manchester Station.

HOW many listeners have considered the great advantage which can be gained by the power of seeing through the eyes of the actor since broadcasting began?

Two or three weeks ago, I determined to satisfy myself on this point. I took a blind man, a particularly heavy drama, which lends itself safely upon action through the eyes of the actor. I could tell me the whole play, and he went so far as to direct me in a drama of action which he has seen, compared with what I saw myself with my own eyes. To satisfy myself further, I asked a doctor friend of mine whether he considered that our sense of hearing could be intensified to the same degree as a blind person's by the constant listening to broadcast performances. He assured me that it was quite within the bounds of possibility.

The Importance of "Voice Balance."

In the case of the actual production of the play in the Studio, it is essential that the actor should be strong throughout, and, as it is important of all, a coherent story. That is easy to obtain, especially in English drama, but I see little possibility for "face" which usually comes on action pictures.

I put now a great mistake has been made in not taking quite good people into consideration the question of voice balance. I lay stress upon this point more than any other, because one has heard one or two say that they cannot hear their faces so that the whole atmosphere has been spoiled.

Now we take our artist. The actor knows more about the play he is performing than the author or the producer, and he does in a hundred years, at least, he thinks he does. I know I always thought. There are times however when it is most important that you should have one or two in the cast with some experience of acting, but I have come to the conclusion that it is quite possible to get people from amateur talent.

Creating an "Atmosphere."

I do not consider it wise to create an atmosphere in the microphone. My idea is to use the microphone so that it looks a little more pleasant than it does in actual fact. The next step is to set the studio as nearly as possible as the stage is set in each act of the play. It is surprising how a light or two here and there, with effective shading, will maintain the atmosphere throughout the play. If a telephone is a "property" in the play, if a room is supposed to take place, a few cups, saucers and plates, knives and forks used judiciously are sufficient for the microphone to pick up a very effective impression of the scene.

Well, no doubt, you think I have exhausted all the points that crop up, but I have left till the last, one of the most important facts, that is, the necessity for music. In a present-day review, they play music to fill up gaps in the plot which have been overlooked in the dialogue. I introduced in one to suggest some music which is in the dialogue, and this can be supplied by a trio.

Other People's Opinions.

HOUSES HIT BY RADIO.

IN the far future I think radio light will be broadcast generally. All shops, houses and factories will be lighted from this source, the light being tapped through a meter as required. It is a curious fact that, if we could, only as we know the speed of the radio waves sufficient, they would become visible and the whole atmosphere round a broadcasting station would be lit up. Professor A. M. Low in *Physical Properties*.

THE SET NOT ALWAYS TO BLAME

A MATTERS who are dissatisfied with the results of their sets should make sure that they are not at least suffering from the usual set.

Turn the dial to the condenser knobs round and round in the hope of hearing something, but turn them very slowly round and backwards and forwards. A large number of people never hear distant stations because they turn the tuning knobs too fast and miss the signal.

THE MODERN BOY

YOU and I had a sheltered upbringing at school. When we returned at the beginning of the term, conversations were quite harmless. "How many theatres have you been to?" "I went to four." "Oh, that's nothing, I've been to six." You remember the kind of thing. Possibly there would be a heated argument about the merits and the horse-power of motor-cars owned by the parents of rivals. Now all is changed. The boy with a mere crystal is despised by the owner of one valve, whilst he again must give place to the

flow whose wire has installed a multi-valve. "Well, reader, you will hear from the apparently innocent lips of Smithson in his dissertation upon the stability of tuned-circuit coupled high-frequency amplifiers. He will assert that they are excellent in skilled hands whilst young Snapper will maintain that for all-round efficiency they are just to be compared with aperiodic transformers.—*Radio Times* 1934.

AMAZING VELOCITY.

AN interesting fact about a wireless set is the speed with which the wireless waves travel from the broadcasting station. Wireless waves move with a velocity of 186,000 miles per second, whilst sound-waves move with a velocity of about 1,100 ft. per second. Suppose the microphone at the transmitting station is 1 ft. away from the singer. The sound takes about one thousandth of a second to travel from the singer to the microphone. It is then transformed into electrical energy, flashed wirelessly to your receiver, and re-transformed into sound energy probably well within the space of another one-thousandth of a second. You then receive the sound in the same time, but it would have taken 2 ft. from the singer's throat.

If the concert room is 100 ft. across, people sitting on the opposite side from the singer will hear the sound in about one-tenth of a second, whereas you, with your wireless set, have heard it in about one-fiftieth of a second. In other words, the sound took fifty times as long to reach a person sitting in the actual room as it took to reach, by wireless, a person perhaps 200 miles away! *Modern Wireless*.

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THE LATEST CONVENIENCE



THE LYRIANETTE

2-Valve for Broadcasting only.

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19 GUINEAS, Complete.

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Also Made for Three Valves.

Self-contained, with the purest tone. Loud Speaker, Batteries, D.E. Valves, etc. in one cabinet.

Write now for leaflet L2 describing this receiver.

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IF you want the very finest loud speaker reproduction you will get one of the B.T.H. Loud Speakers illustrated in this advertisement. In the design of these new and original models we have been able to avoid the mistakes of other and earlier manufacturers.

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This loud speaker is of the electro-dynamic type, in which a permanent magnetic field is generated by a battery of cobalt steel magnets, thus avoiding the necessity for a field exciting accumulator. The Form D Loud Speaker will comfortably be heard in a medium sized hall.

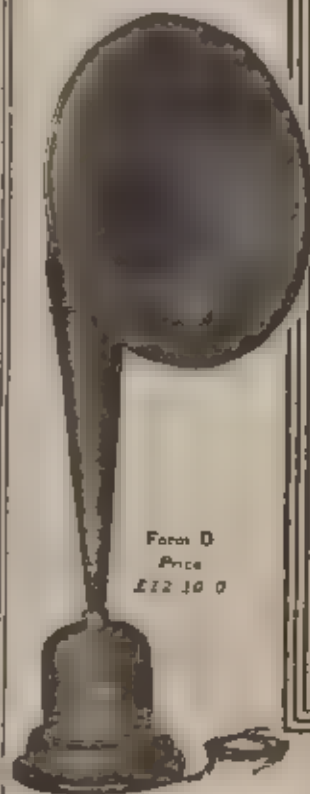
Form C 1

The receiver portion of this loud speaker is encased in polished aluminium and is fitted with an air-gap adjusting screw.

Form C 2

This is the most suitable loud speaker for home use. It gives perfect reproduction, is extremely sensitive and has a variable air gap.

**Buy a B.T.H. Loud Speaker
for better hearing.**



Form D
Price
£12 10 0



Form C 1
Price
£3 0 0



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LIGHTWEIGHT PHONES

These headphones are made of a special alloy and are extremely light and strong. They are also very comfortable to wear and give a clear, full sound. They are available in two sizes, for men and for women. The price is 18/6.

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Characteristic curves and operating data for this valve will gladly be sent on request.

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1924



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 Drawn Wire
 Electric Lamps
 Made in Rugby

If you want a brightly and uniformly lighted room where every member of the family can read or work or play with ease and comfort, make sure that your lamps are Mazda lamps. Other lamps will, perhaps, give you as much light; but for maximum brilliance and maximum economy you need Mazda lamps. They can be obtained from all electricians, ironmongers & stores.

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Hear All British Stations and Leading European Programmes !



**Reception is simple with
this super 2-valve set.**

(No. 56.)

Ability to select and to hear perfectly any programme you fancy—or a part of each—is one of the pleasures of owning the above No. 56 Set.

Anything from 300 metres to 3,000 metres wavelength you can get without altering connections.

But the greatest advantage (and one possessed by no other such instrument) is that you may do this by the simple operation of a special drum-control for a number of coils mounted in position, so that no plug-in coils need be used.

The No. 56 Set consists of one stage of High Frequency amplification and a detector valve.

The aerial circuit is tuned by a pile-wound variometer, and the High Frequency stage with tuned

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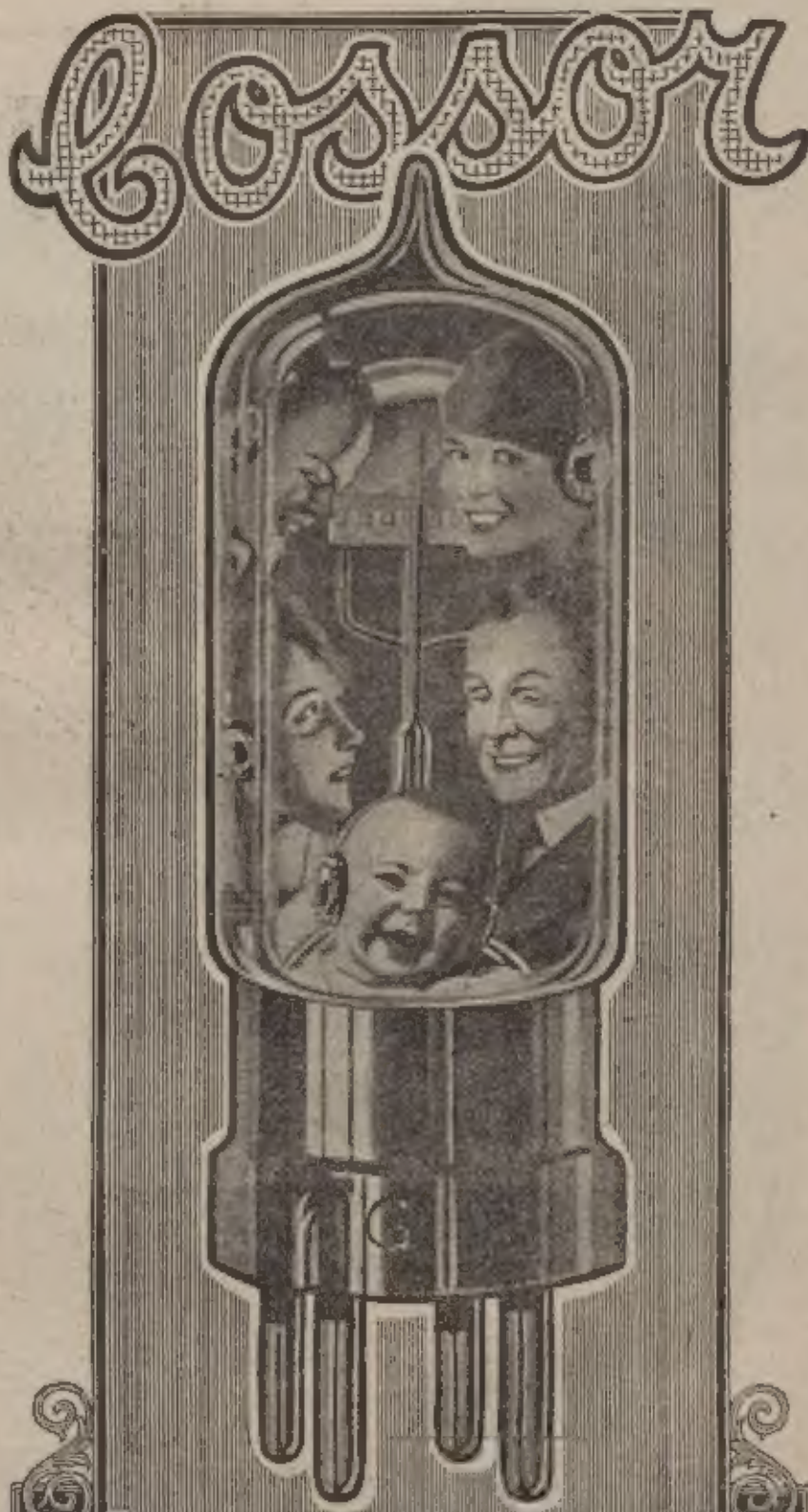


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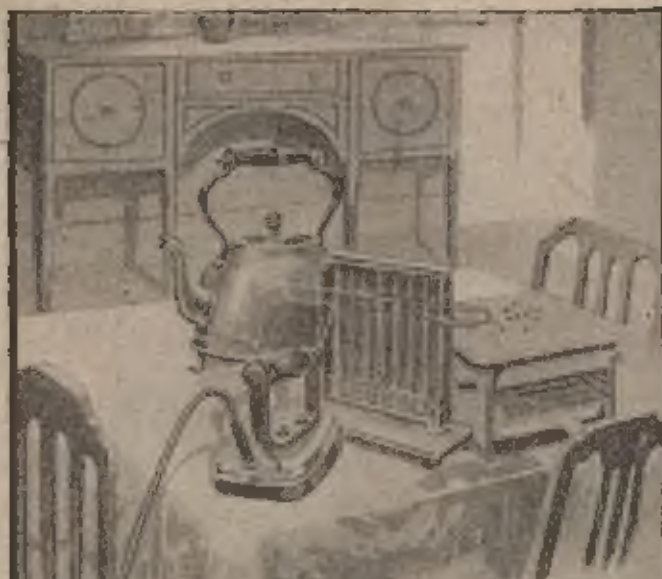
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No. 508

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